The Royal Ontario Museum
Toronto, Ontario, Canada

Craft Dimensions Canada

ROYAL ONTARIO MUSEUM LIBRARIES
3 1761 05033586 8

NK
841
B8
1969
ROMU

ROM

Presented to

the Library

of the

Royal Ontario Museum

by

PUBLICATION SERVICES
ROYAL ONTARIO MUSEUM
15 JANUARY 1992

Craft Dimensions Canada

An exhibition sponsored by the Canadian Guild of Crafts (Ontario) and the Royal Ontario Museum; made possible by a grant from the Canada Council

September 23 - November 2, 1969

9/4/94

AK
R41
T685
CAN

Introduction

A vigorous craft movement is one indication of the strength of a country's cultural life. In Japan, for instance, outstanding craftsmen are designated as National Treasures. Their works bring high prices, and their particular crafts are encouraged to survive in the face of the relentless standardization of machine production.

As a relative newcomer, I was most impressed by the high quality—both artistic and technical—of Canadian crafts. It was this admiration that stimulated the present exhibition.

I am grateful to those many contributors who have satisfied my personal desire to see more of their work from coast to coast, to the Canadian Guild of Crafts (Ontario), to Mr. Burnham who prepared the catalogue, to our own staff who helped stage the show, and, of course, to the Canada Council which makes so many good things possible.

Peter C. Swann, Director

Crafts in Canada

The craft movement as known in North America today is a comparatively modern development which grew out of the depression of the 1930's, influenced by older movements in Europe, and with its roots in the varied cultures of the peoples who settled this continent. The traditional skills that were part of everyday life died out in the western world in the face of increasing industrialization in the nineteenth century. In some strongly agricultural areas where this development posed a lesser threat, some crafts lingered on, but the joys of original creation no longer played a part.

In Europe, a few dedicated groups foresaw the danger to the old skills, and interested people made efforts to prevent their total loss, or to revive them in a new idiom. In England, the work of William Morris and his associates was founded on a revival of the old skills, but these efforts were based on new approaches to the field of design. In Sweden in the 1890's, one group determined to salvage what was left. From their efforts, a strong craft movement developed which became a potent element in the rise of modern Scandinavian design. This, with its insistence on handwork, has won for Sweden, Norway, Denmark and Finland the international reputation they enjoy today.

In Canada, the Canadian Guild of Crafts, then the Canadian Handicrafts Guild, was founded in 1906 in Montreal to preserve examples of old work, to encourage its revival, and eventually to serve as an outlet for the work of Canadian craftsmen. It has grown over the years, and its achievements are a credit to the unselfish voluntary efforts of many individuals. Other forces have also played a part, particularly in the field of ceramics, but here the major influences have come from other directions. The discovery of the quiet controlled beauties of Japanese stonewares, and the works of the Chinese potters of the T'ang and Sung Dynasties were of the greatest importance. Inspired by these, the work of English potters, Bernard Leach and William Staite Murray, has exerted a powerful and widespread influence. The admiration of Sung porcelains expressed in the work of Edwin and Mary Scheier and other potters in the United States has had its effect in that country and in Canada.

It is an oversimplification to divide the polyglot Canadian mosaic into French-speaking and English-speaking cultural traditions. The basically French communities absorbed both Scottish and Irish settlement in contiguous areas, and both have added ingredients to the French-Canadian culture that is naturally dominant in parts of the country. Although English is the convenient language of much of the rest of Canada, only a small percentage are actually of English descent. The main early settlement was from the United States, and was composed of people of English, Scottish, Dutch, German, Huguenot, and Swiss Mennonite backgrounds. These, with their different traditions, mingled in Canada, and were joined by others from Scotland, both English and Gaelic speaking, from Ireland, and from England. As time passed, people from every country in Europe, as well as from other parts of the world, came to Canada to find a new home. During the nineteenth century, there was heavy immigration from Germany, particularly to Ontario. In the latter part of the century, and the beginning of the present one, still greater waves from Central Europe, and particularly the Ukraine, spread to Ontario and west across the Prairies. All the various groups have made their contribution to the culture of Canada. That the strength of these backgrounds has been steadily assimilated is shown in the truly Canadian work being produced today in a variety of cultural fields.

The oldest western traditions in the country are those of New France, and under the *ancien régime*, the emphasis was on work for the church rather than for everyday life. The school founded by Bishop Laval at Cap Tourment in the 1660's with instructors and craftsmen brought out from France had a major impact. It resulted in a tradition of carving and furniture using native woods that produced work of high quality. Quebec, Montreal, and Trois-Rivières became centres for silversmiths who produced outstanding work. These products were naturally in the French tradition, and the artists of Quebec continued to draw inspiration

from the mother country. At this period, the people of Quebec depended for their everyday needs primarily on imports from France that could be purchased with the profits of the lucrative fur trade. With the cession of New France to the British Crown in 1763, the whole emphasis of the economy changed, and the dominant role in the fur trade passed into other hands. The people of Quebec were forced to turn to agriculture, and with this change in fortune domestic skills developed. The older crafts based on wood and silver survived and expanded to produce more work for the urban markets; some potteries for the production of useful wares flourished in the nineteenth century; the processing of wool and flax, the preparation of yarn, and the weaving of cloth for everyday use became part of the basic occupations of Quebec farm life. As elsewhere, these skills slowly retreated in the face of industrialization. In the 1930's, the provincial government became aware of the danger, and saw in their revival a means of supplementary income for the hardpressed people of the province. Under the aegis of the Department of Agriculture, a new impetus was given to craftwork that has steadily grown and developed so that today there is a strong group of skilled artists producing work of high calibre in a modern idiom. L'Ecole des Beaux-Arts and l'Institut des Arts Appliquées have become important centres of training: they maintain and develop the cultural traditions of the province, drawing their instructors from within the French-Canadian tradition, rather than from outside it. Work in Quebec that is complimentary to this older heritage is centred mainly on Montreal. English instruction available at Macdonald College, McGill University, has resulted in artists in various craft fields who produce work of quality. Located where Canadian traditions are most strongly confronted, the students are able to draw strength from both cultures.

At the time when they were the centre of an extensive maritime trade, the Atlantic Provinces of Canada were one of the more flourishing parts of the country. The imports of mahogany and other cabinet woods brought back by the sailing ships resulted in the making of fine furniture often of outstanding quality, using both imported and native woods. At the same time, there was a demand for the work of silversmiths in the major centres. Even in this period, some parts were outside the main areas of prosperity, and the economy remained based on agriculture and fishing. In these areas small potteries were established for the production of utilitarian stoneware for local use, and weaving was carried on both professionally and domestically to produce goods for clothing and for household needs. The re-use of worn materials for the production of hooked rugs was highly developed in various parts of the Maritimes. It was undoubtedly part of their Scottish heritage, and spread to other communities. This skill has remained a mainstay of craft production in this part of Canada. The production of hooked rugs at Chéticamp, purely traditional over a long period, was given a new impetus and a modern outlook in the 1920's under the patronage of the family of Alexander Graham Bell, the inventor of the telephone. Miss Evelyn Bourke produced new designs and improvements in the standards of workmanship that, for a period, brought great fame to this Acadian centre. In the next decade, Kjeld and Erika Deichmann founded the first modern professional pottery studio in Canada near Sussex, New Brunswick. The standards that they set and achieved were high, and later professional craftsmen owe them a debt for the public acceptance they gained for this way of life. Modern craft development in the Atlantic Provinces is now sponsored and encouraged by provincial departments through art schools in various centres, and through courses and workshops given locally by government instructors.

Ontario is probably the most favourably located part of Canada, geographically and economically. With its central position, it is where industrialization had its earliest and greatest impact. As elsewhere, much was made locally in the nineteenth century that was essential for the necessities and the comforts of life. Much competent furniture that has a simple elegance was produced using native woods, particularly walnut, maple and cherry. Work in precious metals never flourished here as it did in other centres of early settlement. The more prosperous members of society depended much more on imports from Great Britain, and sometimes

from the United States, to supply them with the luxuries they desired. In the rural districts, virtually every township had its professional weavers producing work of excellent quality. In scattered localities where suitable deposits of earthenware clay were found, small potteries sprang up producing utilitarian wares. Very few of these craftsmen were born in this country, almost all of them being British or German immigrants. In almost every case, their children failed to learn their father's profession, turning rather to farming as a more remunerative way of life. Unlike Quebec and the Maritimes, virtually none of these skills survived the turn of the century.

In the 1930's, various efforts were made in Ontario to initiate programmes reviving crafts to produce supplementary income for those hit by the depression. These later gained acceptance both as means of occupying leisure time, and as a means of artistic expression. It was at this time that the Ontario branch of the Canadian Guild of Crafts began its contribution to the province, providing an outlet for the work that was being produced. Its influence has become more important as its operations have grown and expanded over the years. Through exhibitions and sales it has enabled many craftsmen to launch their work before the public. Although instruction in various crafts was available during the 1930's, particularly at the Central Technical School in Toronto, it was not until after the Second World War that the value of the movement gained official recognition. This came with the establishment of a material arts course at the Ontario College of Art, and with series of classes and workshops organized throughout the province under government auspices. This latter programme has culminated with the establishment of the Ontario Craft Foundation, and its School of Design which forms part of Sheridan College of Science and Technology.

The provinces of Manitoba, Saskatchewan, and Alberta form another geographical and economic area of the country, and settlement was later than in the eastern parts of Canada. The history of Manitoba dates back into the nineteenth century, but it was centred mainly in the Winnipeg area where the Hudson's Bay Company posts furnished the needs of the agricultural communities. In Saskatchewan and Alberta, the major developments in settlement did not begin until about 1900. At first, the opening of the country occupied all the energies and resources of the population, and it was not until later that there was leisure to follow other pursuits. The establishment of art schools at Banff, Calgary, Regina, and Winnipeg, some dating back to the 1930's, and often associated with the universities of the provinces, has had a powerful impact on the artistic life of these parts of Canada, producing artists, particularly in the field of ceramics, whose contribution to crafts in Canada promises a continuance of truly Canadian work of originality.

The history of British Columbia has a resemblance to that of Manitoba, but different cultural influences have been at work. This province's origins are also based on the fur trade of the Hudson's Bay Company, and independent government came little more than a century ago. In this part of Canada a viable craft tradition has developed that is an important independent contribution to the work produced in the rest of the country. Among the main sources of strength are the training opportunities available, particularly the Vancouver and Kootenay Schools of Art, and the Fine Arts Department of the University of British Columbia.

The present exhibition chosen from a thousand entries shows a cross section of work being produced in Canada today. It displays the strength of different areas of the country in varying degrees as seen through the eyes of an American jury. All the pieces have been produced in this country since the beginning of 1967. Many show the tradition of sound workmanship that has long been a Canadian characteristic, but in some work this appears to be threatened, or at least affected, by the principle of "built-in obsolescence" that is becoming a noticeable factor in the American economy. The results of outside influences are a natural and inevitable part of the development of any artist. Many are to be seen in this exhibition, some fully assimilated, others showing a more direct effect in varying degree, particularly in textile techniques where Scandinavian influence remains strong. One development is of interest. The psychedelic cult of today is manifest in current trends in numerous creative areas, and its influence can be noticed in the design of some of the more advanced work in the exhibition. This is no new phenomenon, but one known both in the East and in

the West. Probably in the early eighteenth century, and certainly in the later nineteenth and early twentieth centuries in Europe, similar manifestations have occurred.

On the basis of this exhibition, the greatest advances in creative work appear in textiles. Some of the examples evidence an imagination and a spirit of adventure that would have been absent a short time ago. The revival of macramé and *sprang* in new concepts is a healthy sign of this. Macramé with its decorative knotting is well known in the field of folk textiles, and was popular in the nineteenth century. *Sprang,* an ancient technique that survived in Scandinavia and some scattered areas, was last used extensively for making crimson silk military sashes at the time of the Napoleonic Wars.

Ceramics after imaginative advances that started after the Second World War reached a plateau that has been sustained. Earthenware, *raku,* stoneware, and porcelain are all included, and are based on various methods of production: coiled, thrown, slab and hand-built, alone and in combination. Most important is that new trends seem to be present that may foreshadow exciting developments in the near future. One suggestion of this is the limited use of stronger colour in some of the stoneware pieces.

The inclusion of furniture in an exhibition of this type is a somewhat new departure, and the pieces selected display experimental work based on new approaches to materials. Jewellery and work in precious metals involve expensive and less tractable media, leading naturally to a less experimental approach. Despite this enforced conservatism, design continues to show advances. The enamelling in the exhibition is exciting. Here a greater possibility of freedom has resulted in expressive work in glowing colours.

In most of Canada, the strength of the craft movement is drawn from the resources of the country, but one local battle remains to be won. One of the "folkways" of Ontario, inherited from the import of luxuries in the nineteenth century, is the belief that something brought in from outside is automatically better than anything produced at home. This "Cult of the Import" has outgrown its usefulness. It is time that the people of this province accepted the fact that Canadians can and do produce work that can stand comparison with the rest of the world. This is not to suggest that Canadian artists have not the right to look abroad for instruction and inspiration, but it must be remembered that these are only of value if they integrate these experiences with their own personal expression.

The aesthetic growth and development of any artist is a matter of interest and importance, but to assess this, data are essential. In this catalogue, brief biographies of those involved are given. From these it is possible to learn whether a person is a student under the influence of instructors, a young artist on the threshold of a creative career, or more mature and experienced, yet fully abreast of the creative forces of today. In other cases, it is possible to be aware of new blood and new influences that will undoubtedly contribute to the Canadian scene. These newcomers are simply the latest wave of welcome arrivals. With time, the strength of this great country will enfold and assimilate their contributions into an ever stronger Canadian culture.

It is not enough for Canadians to produce work merely indicative of their own country; it must be able to stand full comparison on an international level. Some of those whose work is included in the exhibition have achieved this: others are striving for it. Ideally an artist should travel, and know his country from coast to coast, and from north to south. Despite the shortage of money that is the average artist's ever present state, many with the help of the Canada Council, and with teaching opportunities opening up in various parts of the country are finding themselves able to travel. They absorb the influences from new and old, east and west, town and country, mixing them thoroughly, and distilling their experiences into something exciting and widely Canadian, not narrowly regional. The strength of inspiration that is laid before them is limitless with the whole of the land spread out in all its beauties: the ocean coasts, the hills, mountains, villages, and rolling farmlands, the clear light and expanding distance of the western landscape, the grandeur of the mountains, and the powerful growth of thriving cities and pulsing industries. It is from these, and from the richly forested heights, and the network of blue lakes and flowing rivers that the artist must draw strength to produce reflections of the whole that are truly Canadian, and a contribution to the culture of the world.

Harold B. Burnham/April, 1969

Jurors' Statements

Glen Kaufman
Associate Professor of Art, University of Georgia
Athens, Georgia, U.S.A.

Overview
An overview of the accepted works in the competition gives an impression of awakening excitement in Canadian crafts. The exhibition includes a diversity of work ranging from the best in the "folk art" tradition to the sophisticated manipulation of present-day plastics. A study of the objects will reveal the complexity of involvement experienced by the object-maker—his concern and understanding of concept, process and material.

Textiles
In textiles, the many entries were diverse in concept, technique and materials employed. There was, however, a wide-spread lack of concern for a *total* concept in the work submitted—a failure to see the whole work as a unified statement. Many pieces were poorly finished—as though by accident—and were rejected for this reason.

In the work accepted for the exhibition, weaving was the dominant technique. Tapestries and wall hangings employed a number of traditional techniques in fresh ways and combinations. Materials, especially handspun wool, and colour give a strong visual impact to many of the pieces. There were only a few other works in the woven category that exhibited excellence in total concept—and they were not noteworthy. Rugs, yardage, a screen and related work comprise this group.
It was encouraging to see work employing non-woven structure and one would hope that the creative potential of crochet, macramé, sprang, etc. will continue to be explored.

Embellishment of the fabric surface is the other general category in the textiles area. Again wall hangings of various types are predominant. These include both stitchery and hooking as well as printing and batik. Graphic design, colour, materials and process were combined very effectively in many of the pieces.

I wish to draw attention to the few excellent examples of apparel which exhibit creative combination of textile and end use in both weaving and batik.

Ronald Hayes Pearson
Craftsman in Metal
2477 Turk Hill Road, Victor, New York, U.S.A.

The large number of entries covers a wide range and includes work of unusual quality and depth. In many ways the Canadian expression parallels work done in other countries, yet I do not find it imitative. There is variety in approach and a surprising strength in nearly all areas. The metal work, which is of particular interest to me, is generally good with perhaps the best showing in jewellery. I was surprised to see the large number of entries done in iron but disappointed in the work itself. This is a wonderful material and with so many using it I would expect to see considerable growth within a few years.

The work in plastics is exciting and the future of this material in Canada seems bright. Ceramics are strong—as one might expect—and there are a number of particularly fine hangings and textiles.

Craft Dimensions Canada will be a superior exhibition—one that should be sent south of your border.

Robert C. Turner
Associate Professor of Pottery, State University of New York Alfred University, Alfred, N.Y., U.S.A.

The work from across Canada which will be seen in this exhibition is impressive and exciting. Great variety was evident in most media entered and there are many individually compelling pieces. The jewellery selected was imaginative and authoritative in handling, the entries in plastics were few but strong visually and functionally, the burst of energy displayed in use of materials was especially notable in fabrics, and I found this area lively, strong in design, colour, skill. It is significant that a relatively large group of ceramics was selected, and there were a number of extremely fine pieces expressing a variety of directions in use of clay.

Since ceramics is my field I should add my observation that there is a question or two about intention in some pieces; that the group as a whole is good if not notably provocative in range of colour and shape: perhaps inevitably a group appears quiet today which does not include the vibrant colour, hard-edge painting, or pop art approach of current art fields beginning to dominate some ceramic shows. But there are here both the exquisite teapot and the intriguing slab structure, many pieces both functional and as object in which imagination, skill and conviction are fused and which give proof of such diverse ceramics to be deeply gratifying. In fact both the work and this exhibit are gratifying in terms of the future.

Finally, there were several unique and distinguished items, especially honoured by a prize.

Acknowledgements

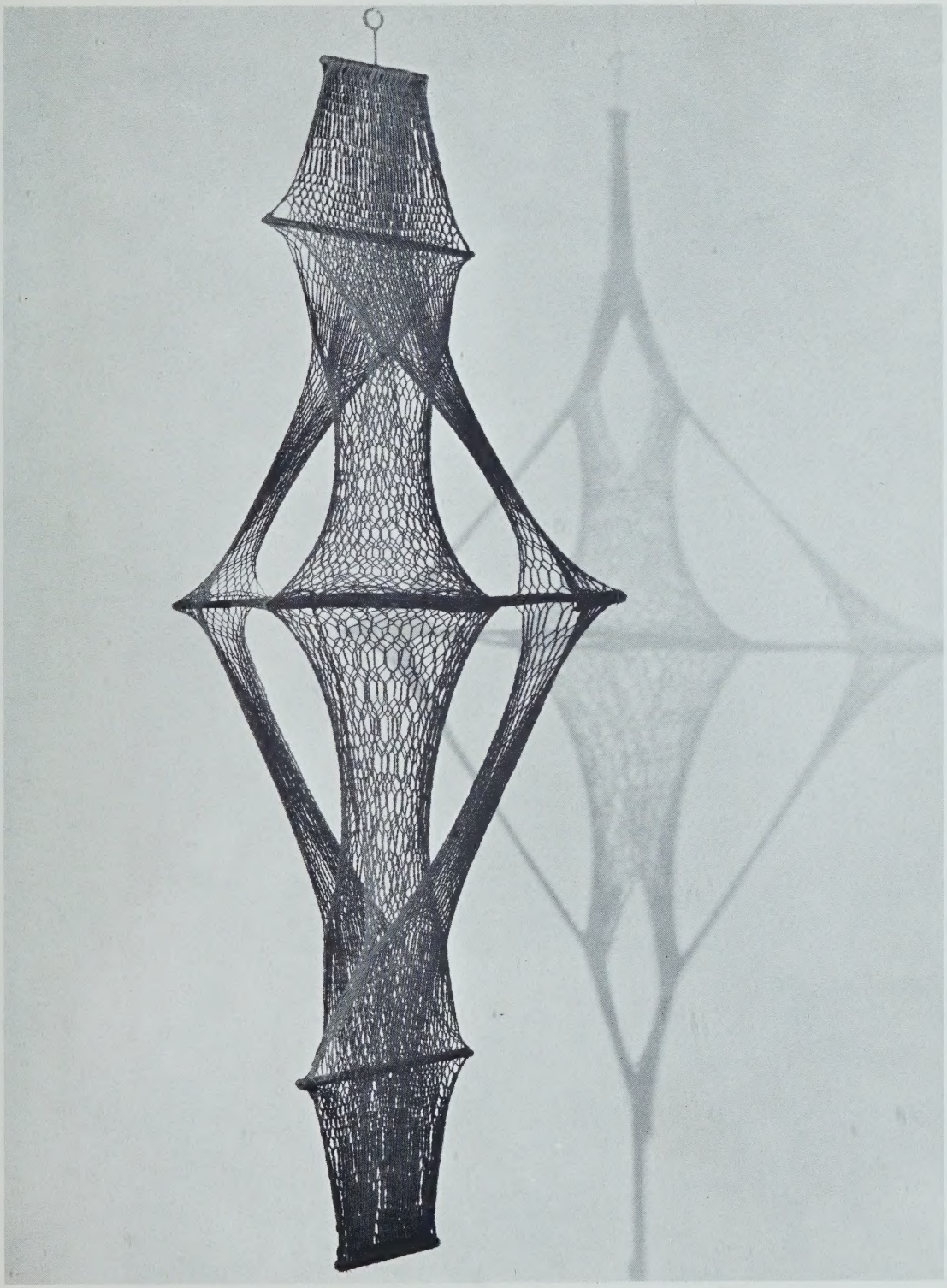
No exhibition of this type can be assembled and staged without the help of many people. The thousand objects entered were gathered together by the Canadian Guild of Crafts (Ontario), and juried by a team chosen and selected by them. Great credit is due to the Guild's Exhibition Committee, of which Mrs. Glen Wilton was chairman, for the superb manner in which these heavy duties were performed. The work of the jury who selected the pieces for the exhibition is hereby acknowledged, and their comments are included in this catalogue. By the efforts of these various people, the Royal Ontario Museum was saved much work, and the selected material was handed over only after the jurying was completed.

Since that time, many members of the Museum staff have added their contributions, the Preparators Department, the Photographic Department, the Display Department, and naturally the members of the staff of the Textile Department. To all of them, I am most grateful for the help and cooperation they have so generously and willingly given.

The Royal Ontario Museum is most appreciative of the efforts of the craftsmen across Canada who did their best to make this exhibition outstanding whether their work was accepted by the jury or not. All those who answered inquiries for biographical information to be included in the catalogue have made an extra contribution to make it of more interest. To everyone of these artists, I extend my thanks for their help.

Harold B. Burnham, Curator, Textile Department

Aiken,Marie/1./"The Primitive"

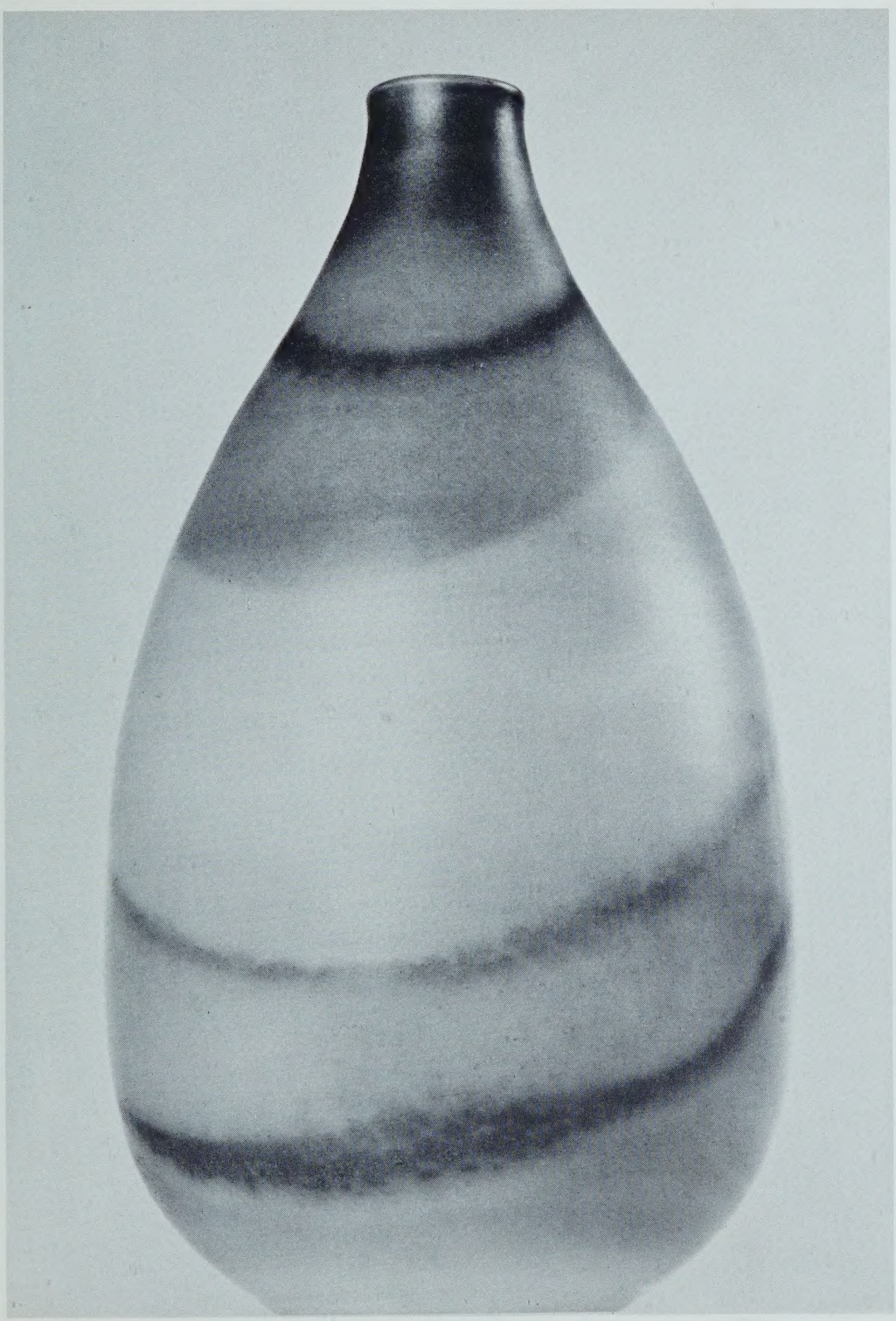


Bailey,Daisy/6./"Ice Cube"

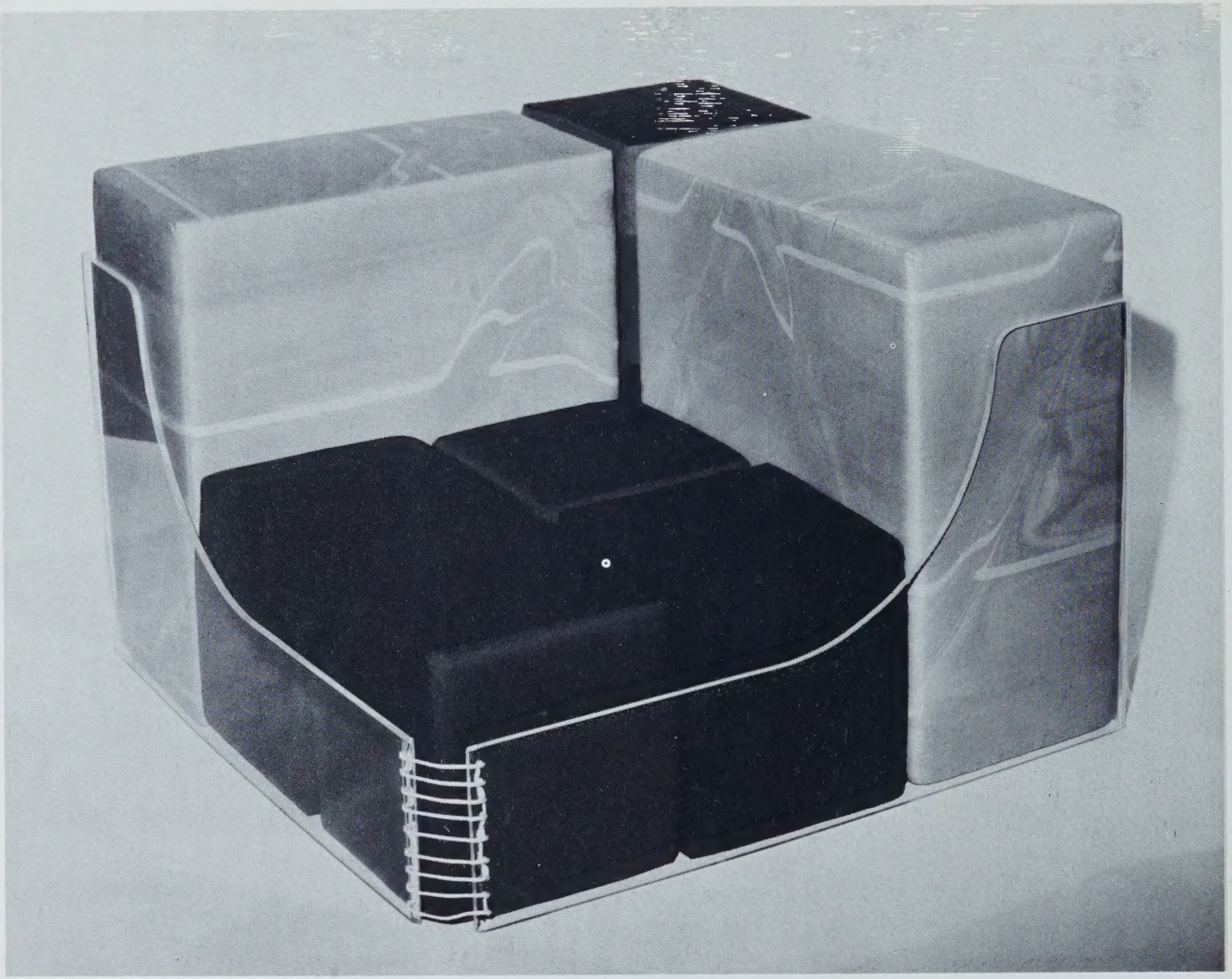
Banfield,Margaret/10./Macramé hanging

Beament,Tib/11./Batik wall hanging/Award

Beauchemin,Denise/14./Porcelain vase



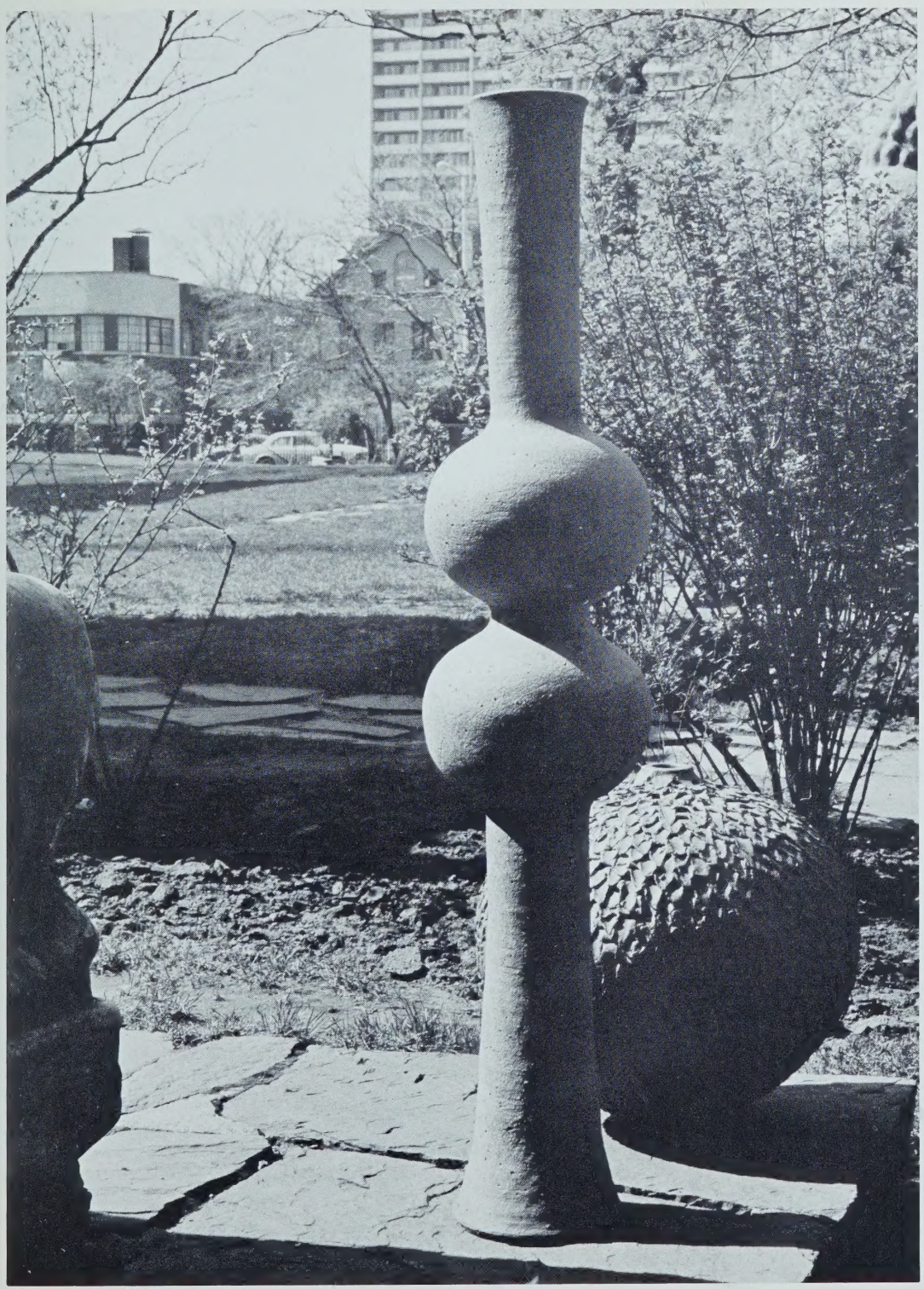
Behm,Hans/15./"Vancouver Chair"



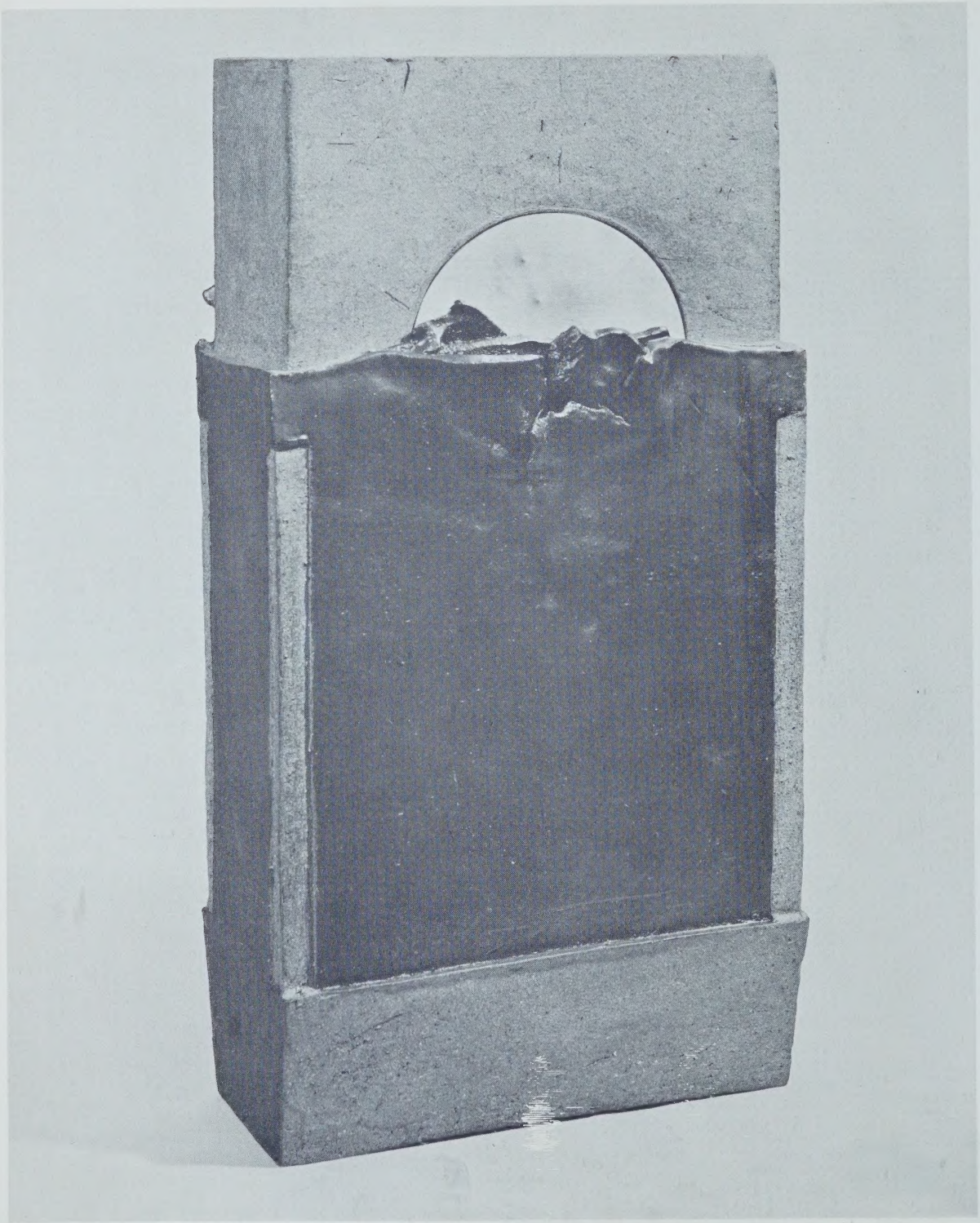
Betteridge,Lois Etherington/18./Silver pitcher/Award

Betteridge,Lois Etherington/20./Ring/Award

Bobbs,Joan/21./Coiled pot; 22./Sculptural form

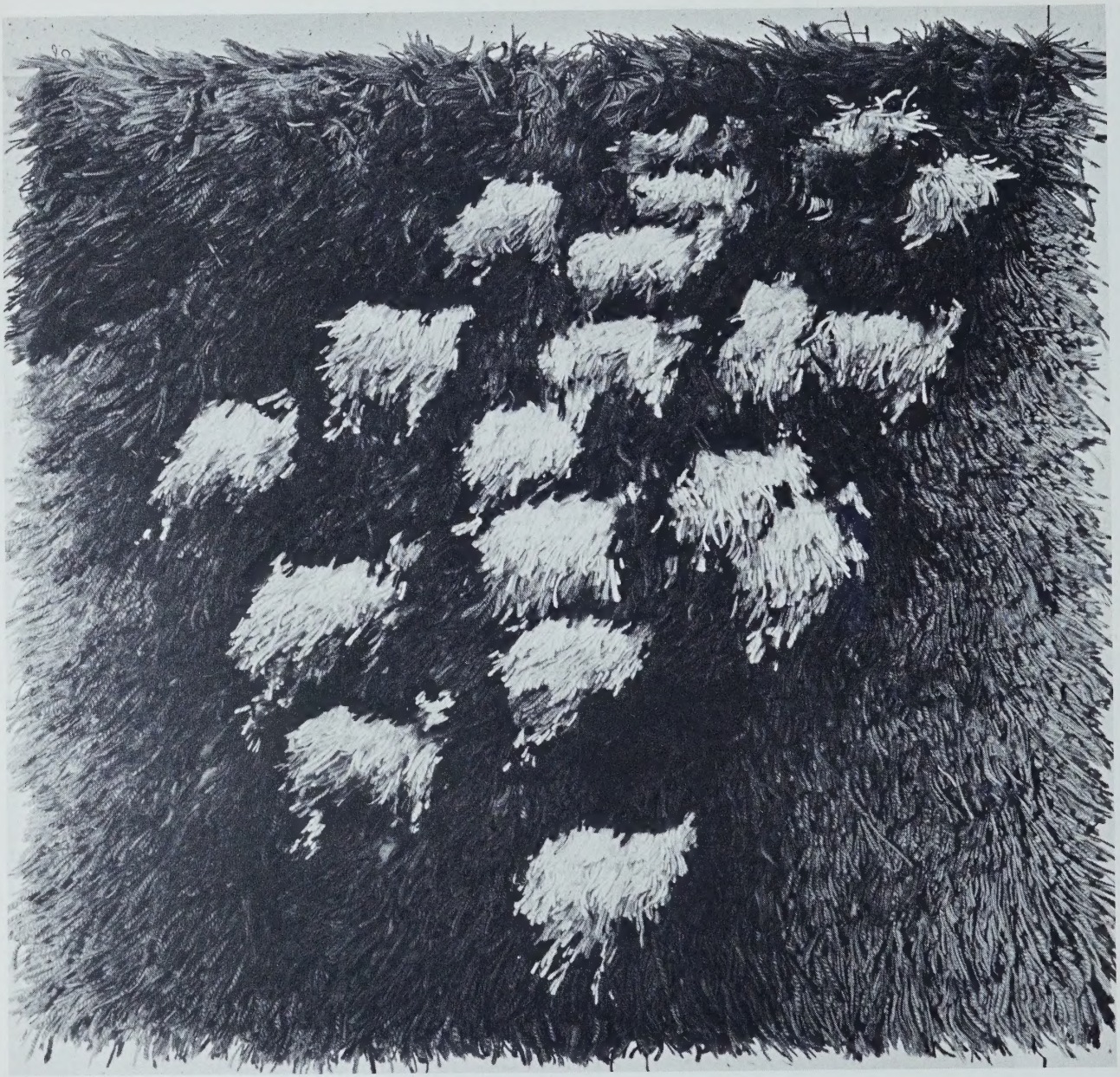


Bozak,Robert/25./Stoneware sculpture

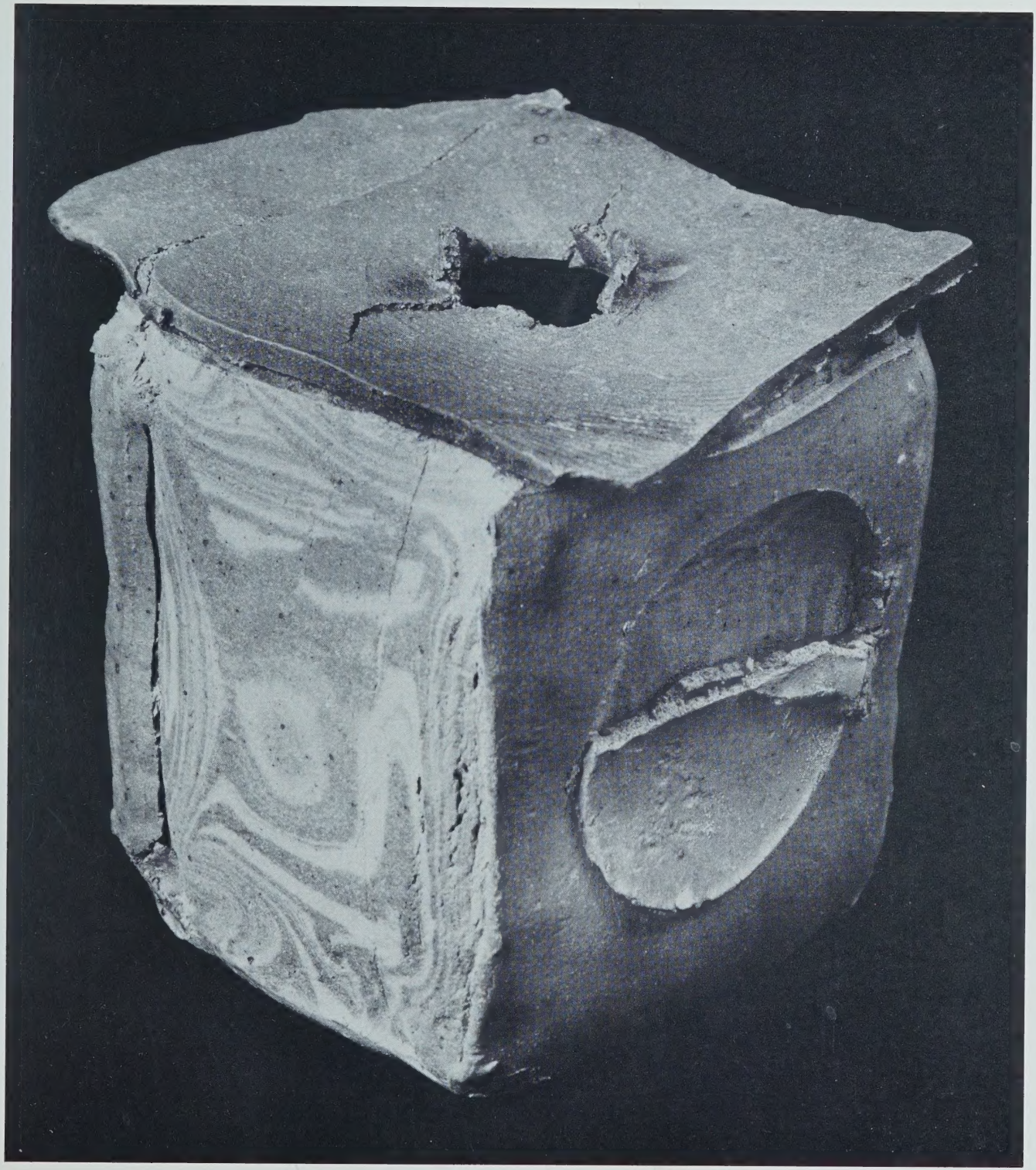


Brosz,V.R./27./Stoneware bowl

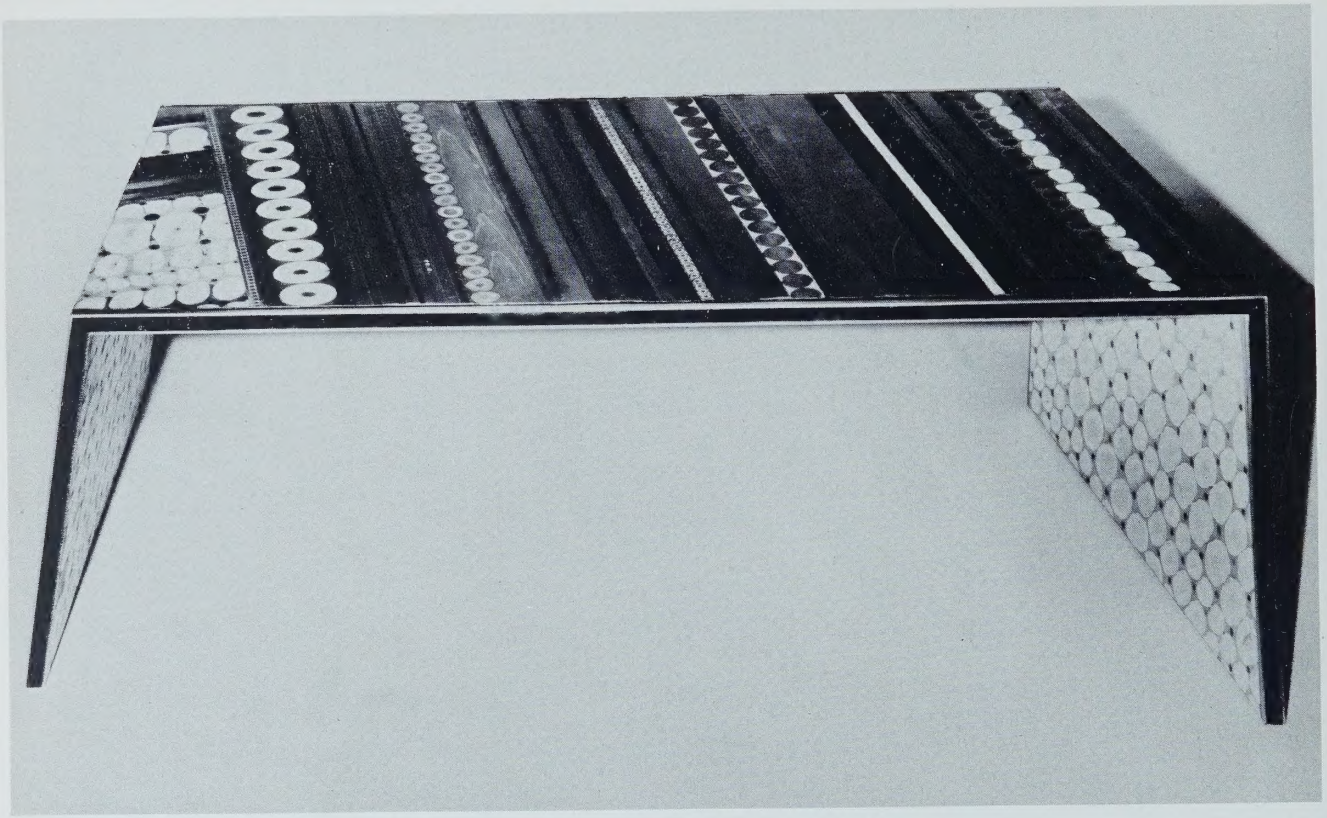
Campbell,Brenda/32./"Sheep Herd"



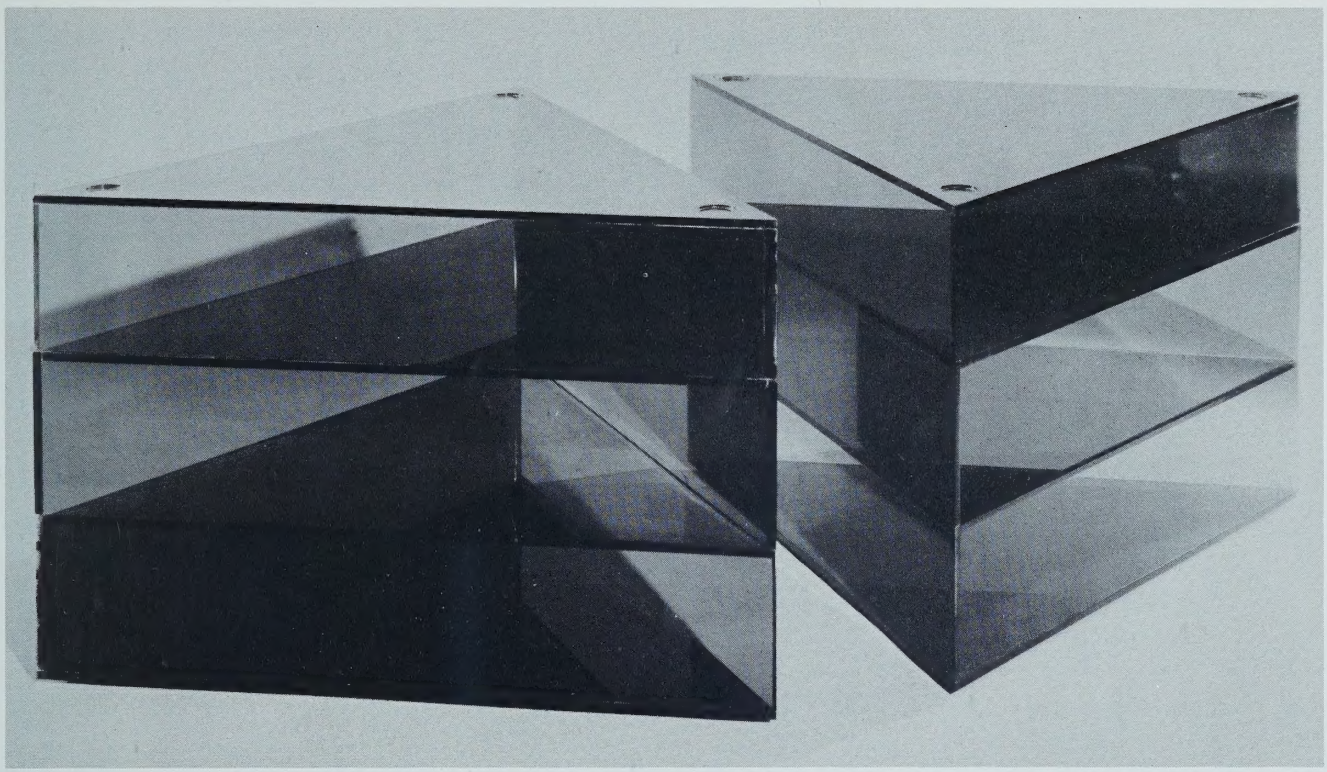
Chalke,John/34./Slab box/Award



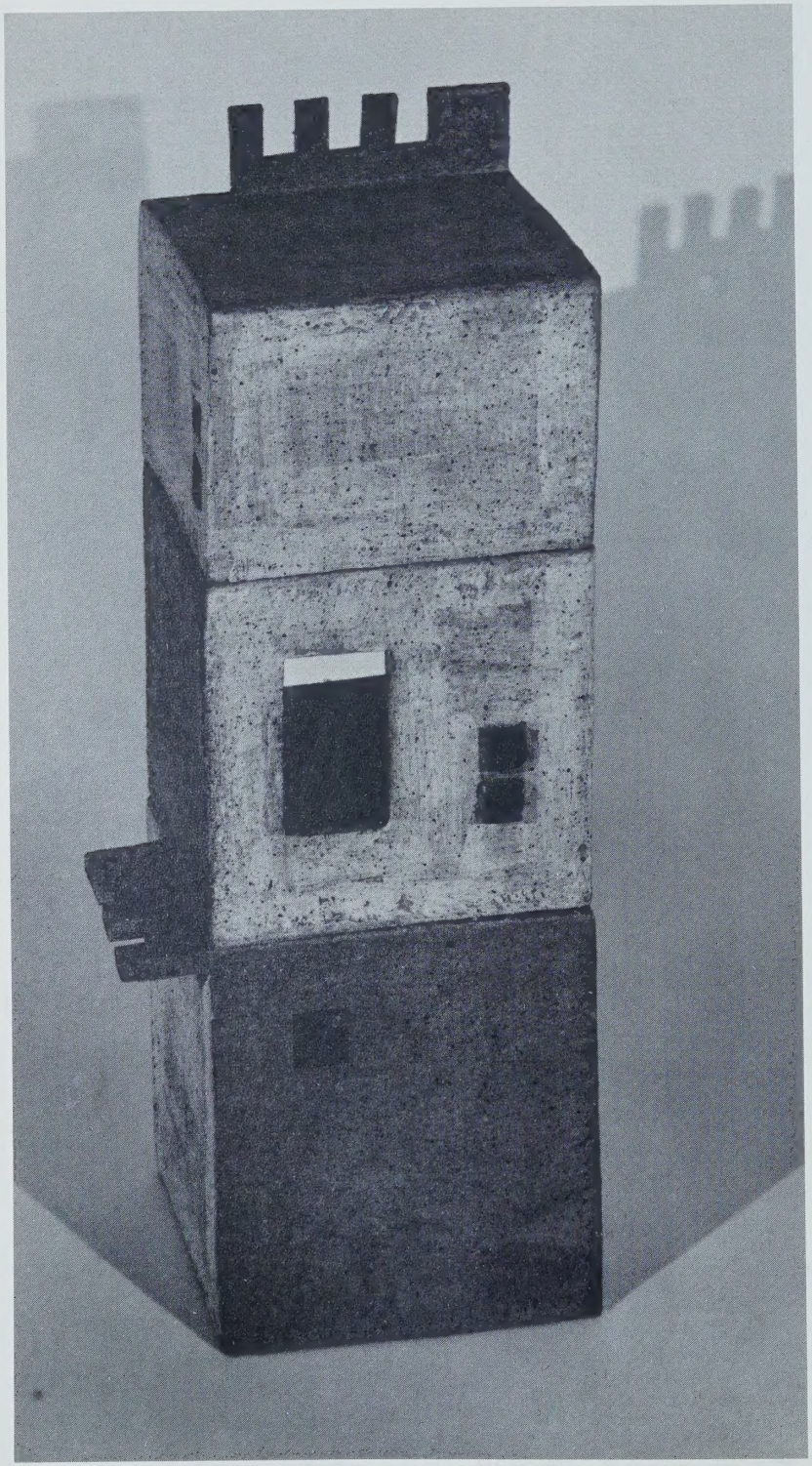
Chavel,David J./37./Inlaid table/Award



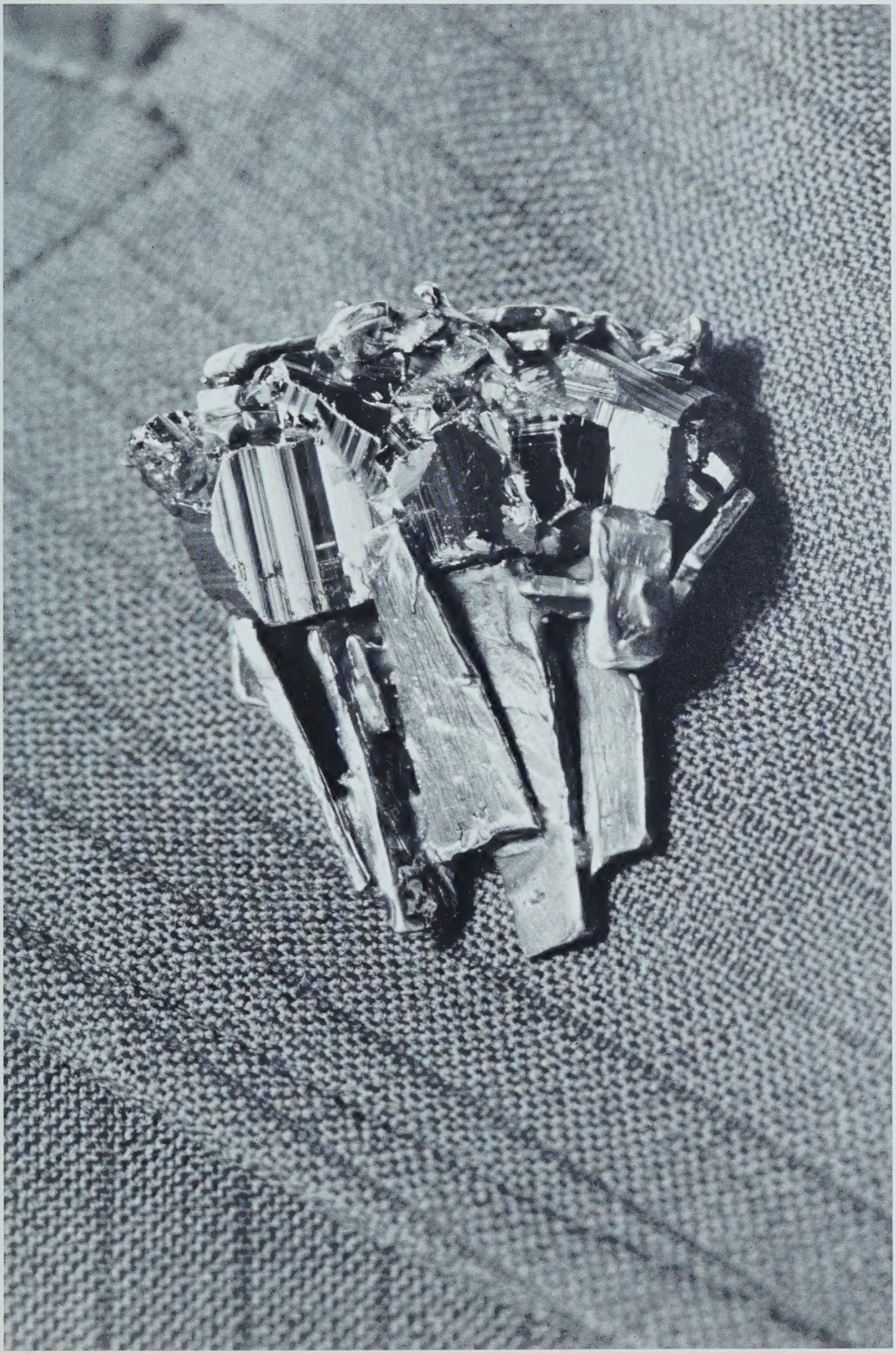
Clarke,Caro P./40./Acrylic tables/Award



Coffey,Betty/41./Block pot/Award



de Jong,Beverly B./50./Silver pin/Special Award

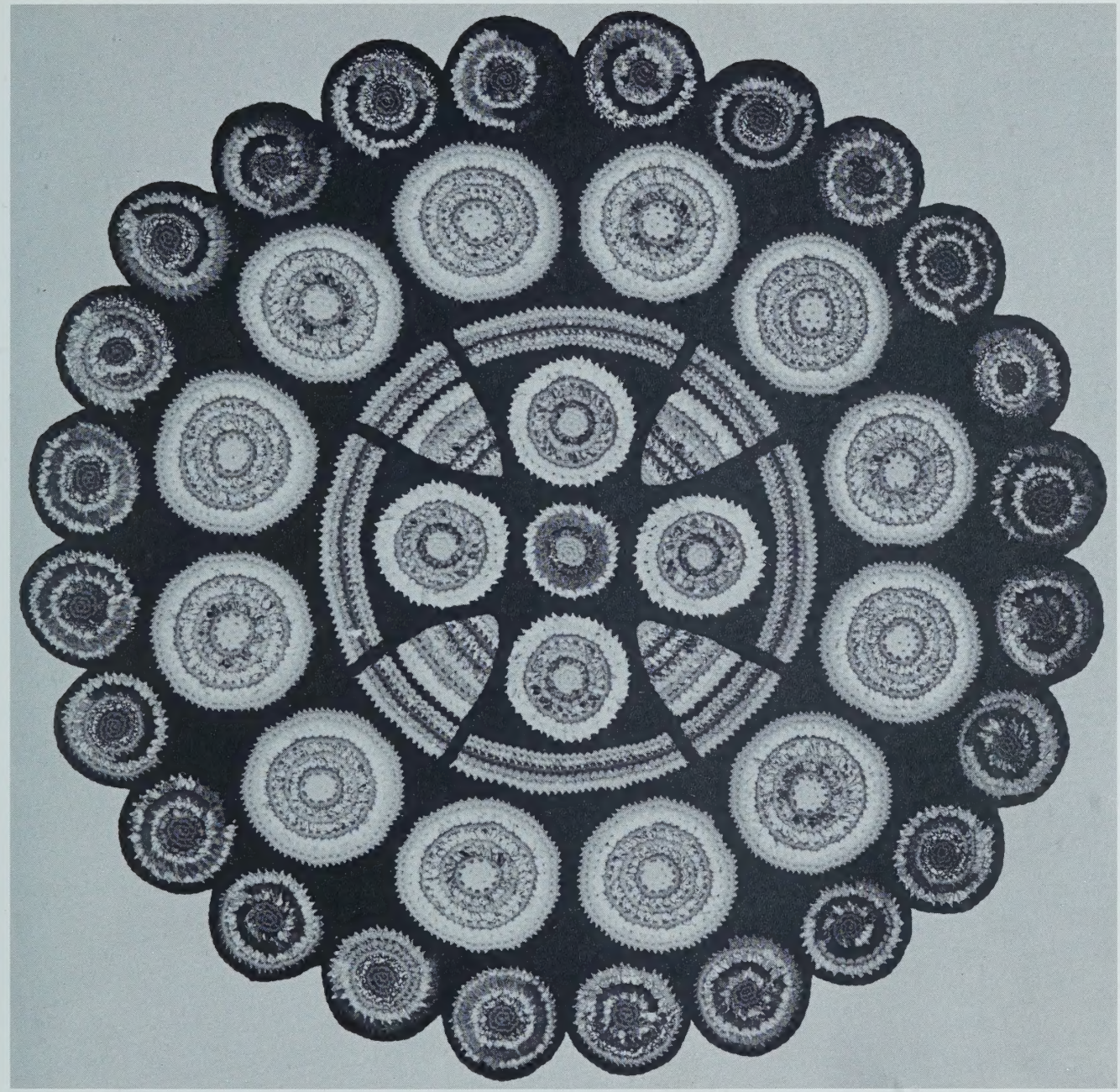


Dexter,Walter/52./Stoneware vase

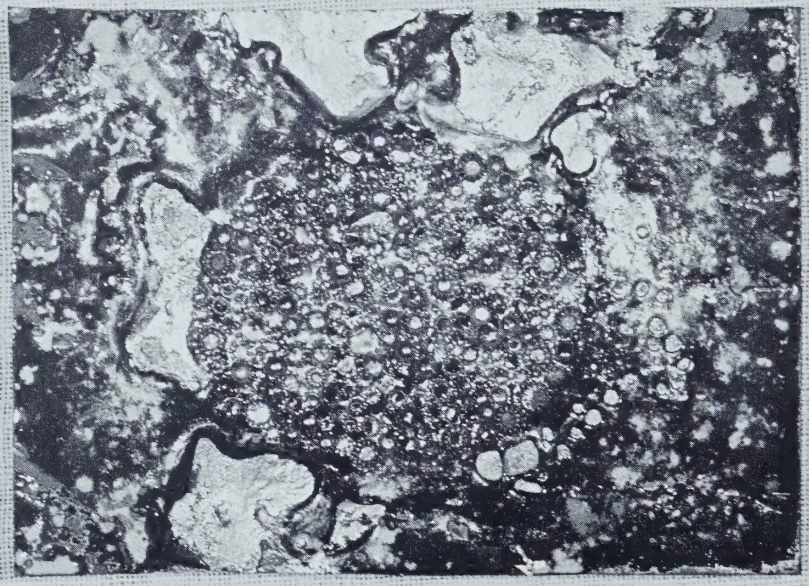
Drahanchuk,Ed./56./Two stoneware vases/Award

Foulem,Léopold/64./Five stoneware vases/Award

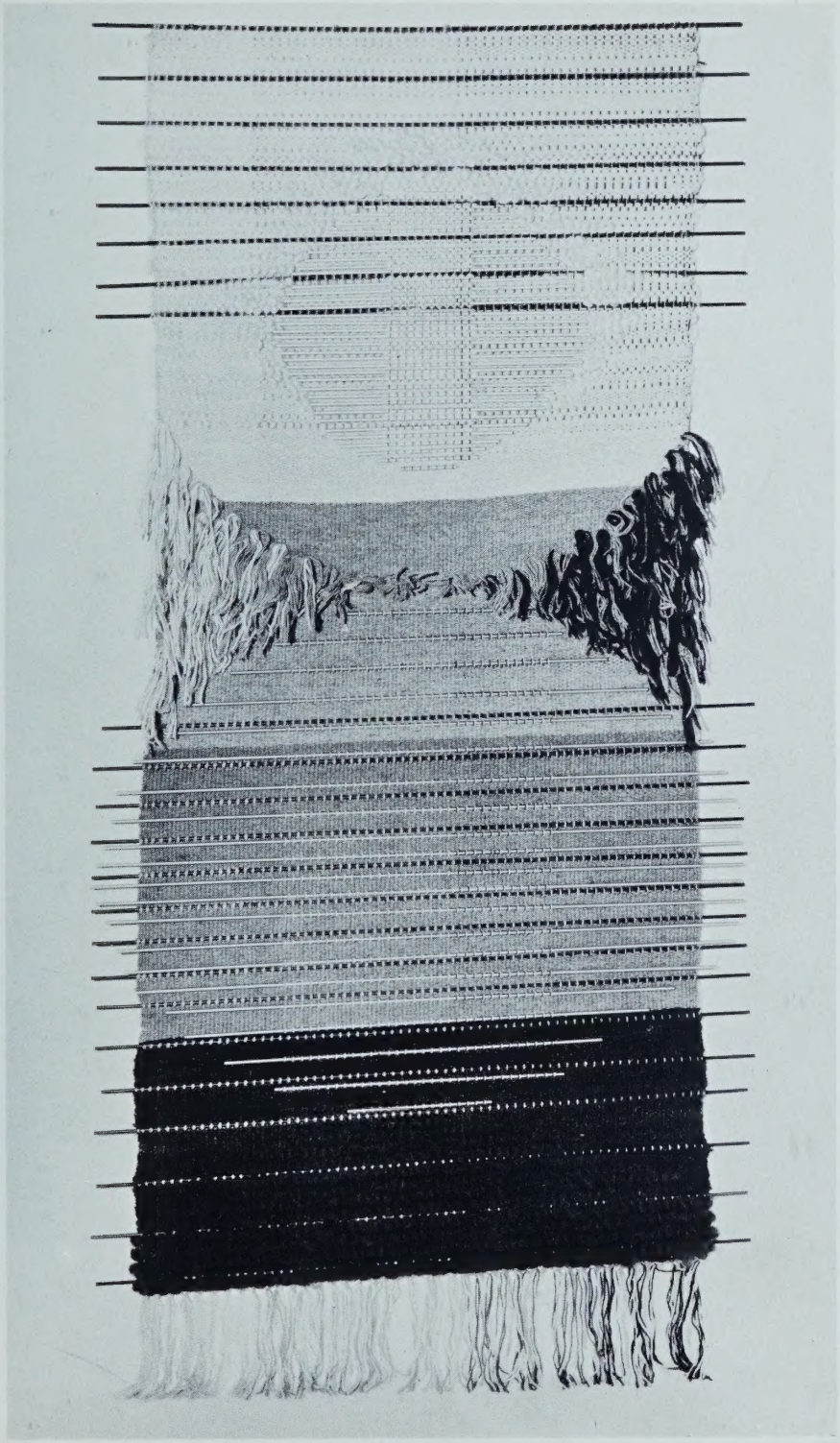
Garneau,Germaine/65./Crocheted wall panel



Gatterbauer,Margit/66./Enamelled wall hanging

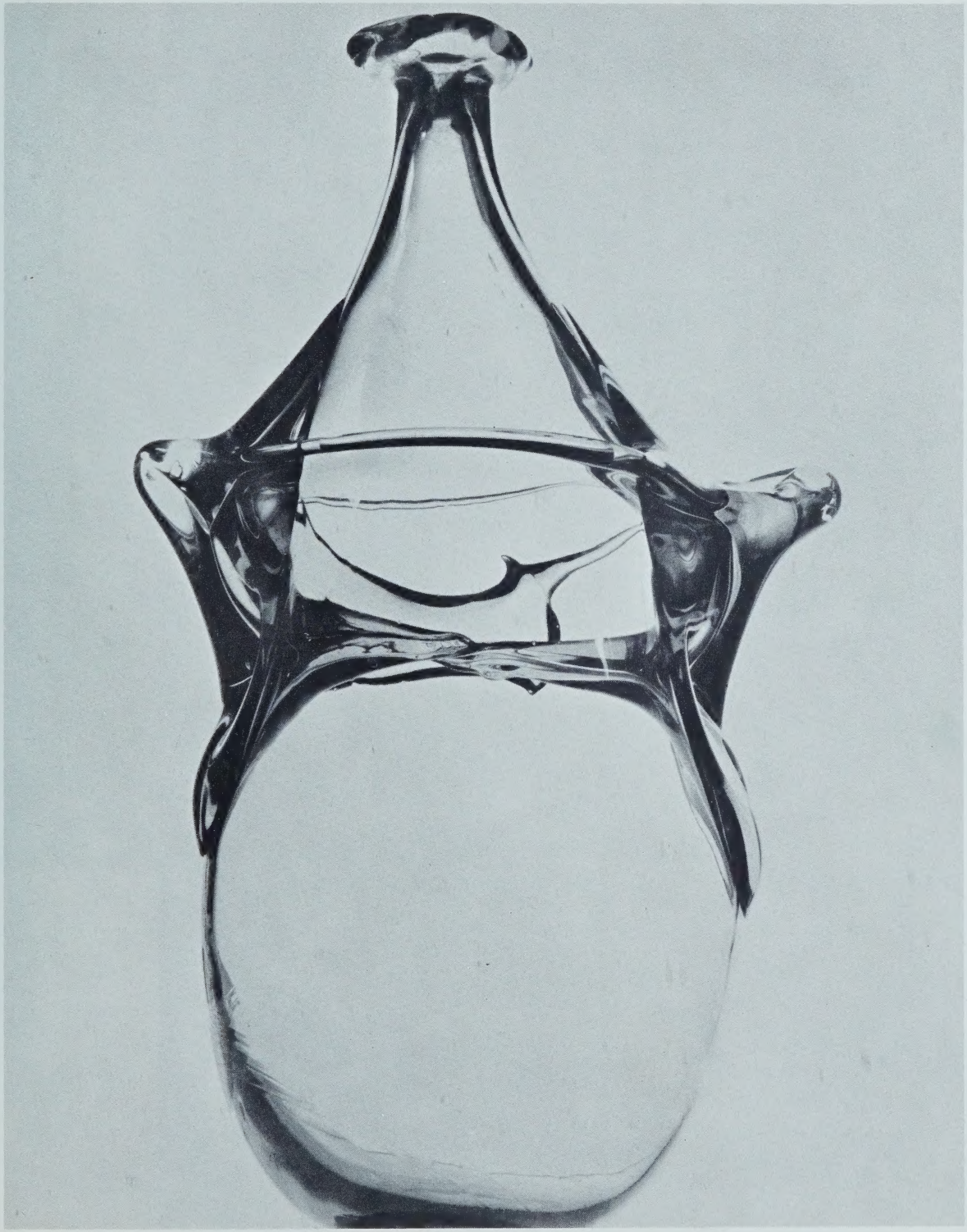


Gregor,Helen F./69./"Op Horizon No.2"



Hansen-Ross Pottery/72./Earthenware platter

Held,Robert Douglas/75./Glass bottle/Award



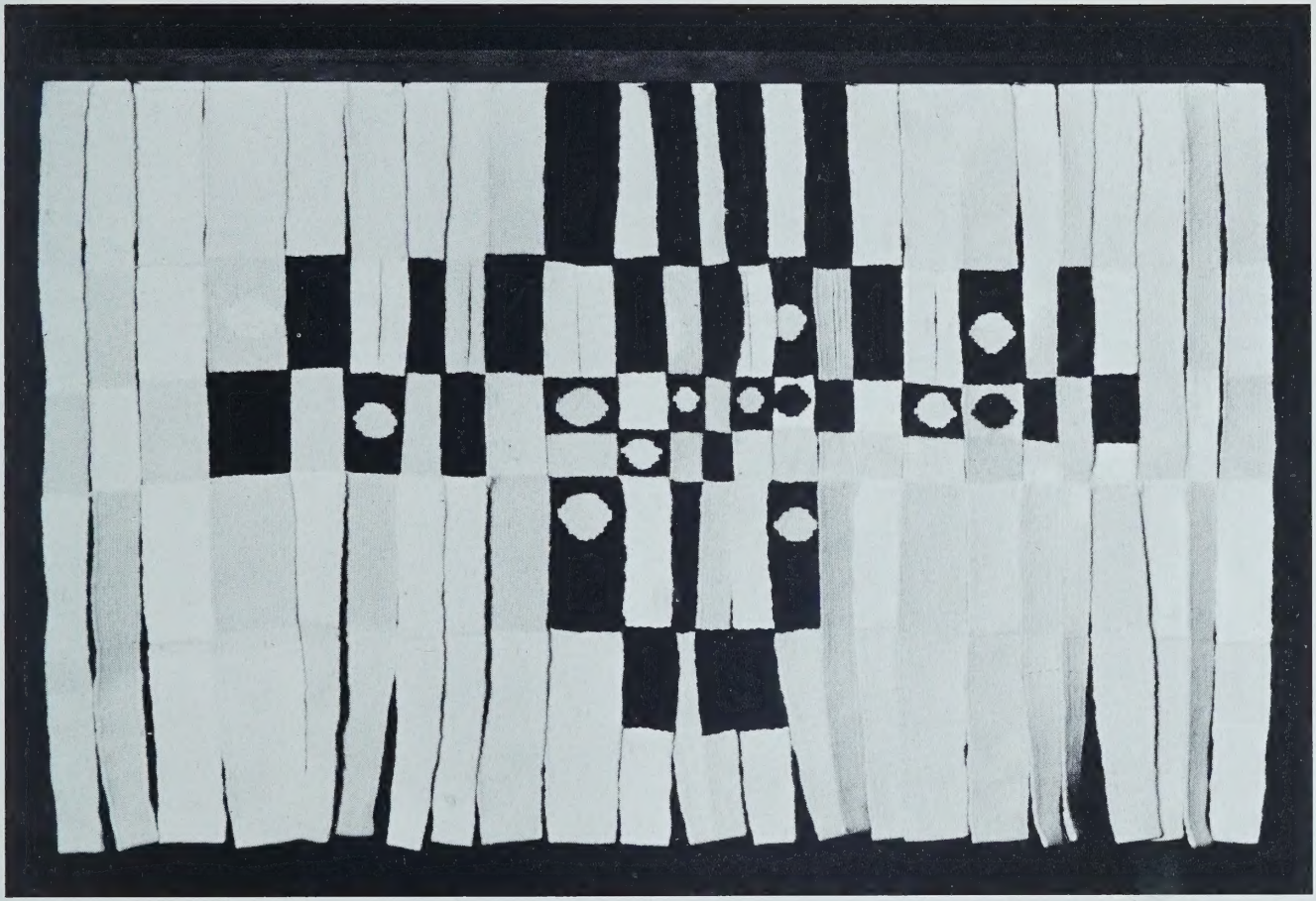
Henry,Michael/76./Porcelain teapot

Herman,J./78./Stoneware casserole

ROYAL ONTARIO MUSEUM
LIBRARY

Hodge,William/83./"Beyond Fishing Head"

Honsa,Marlene/84./Tapestry/Special Award

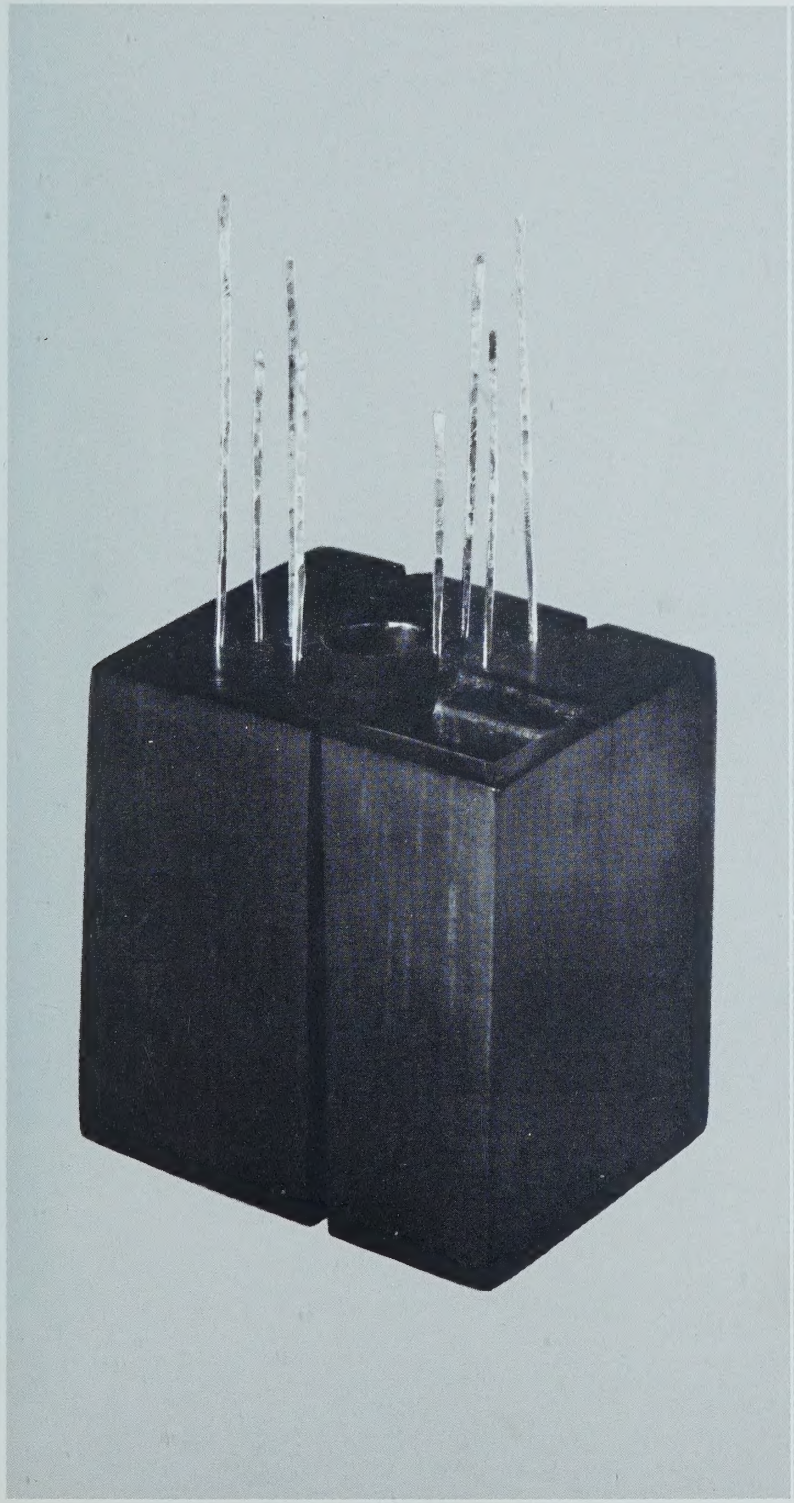


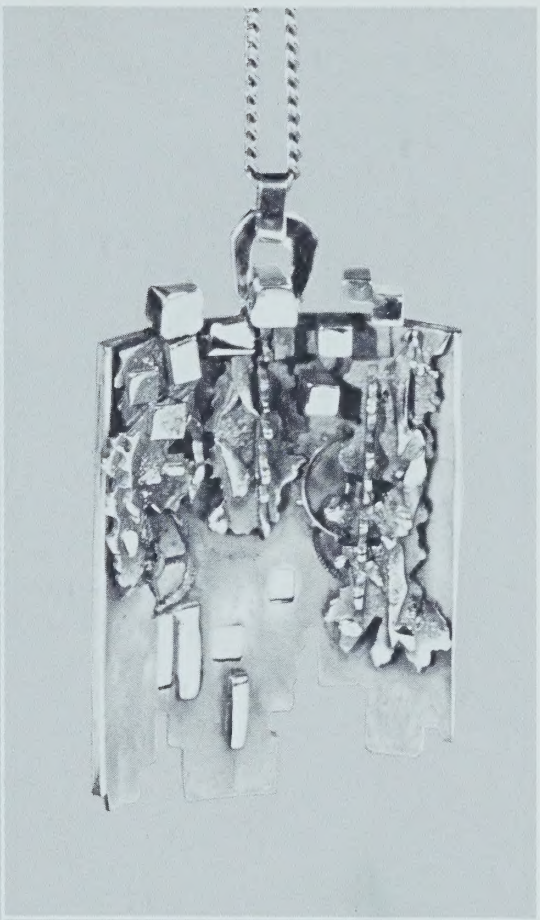
House,Harlan/90./Stoneware planter

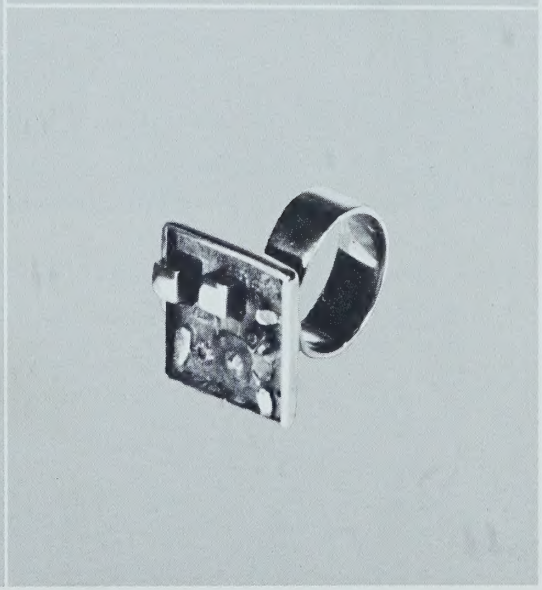
Kingsmill,Robert/98./Stoneware bottle

Klocke,Christel Elvira/100./Neckring with amethyst crystal

Knight,Oliver/101./Silver pendant and ring/Award

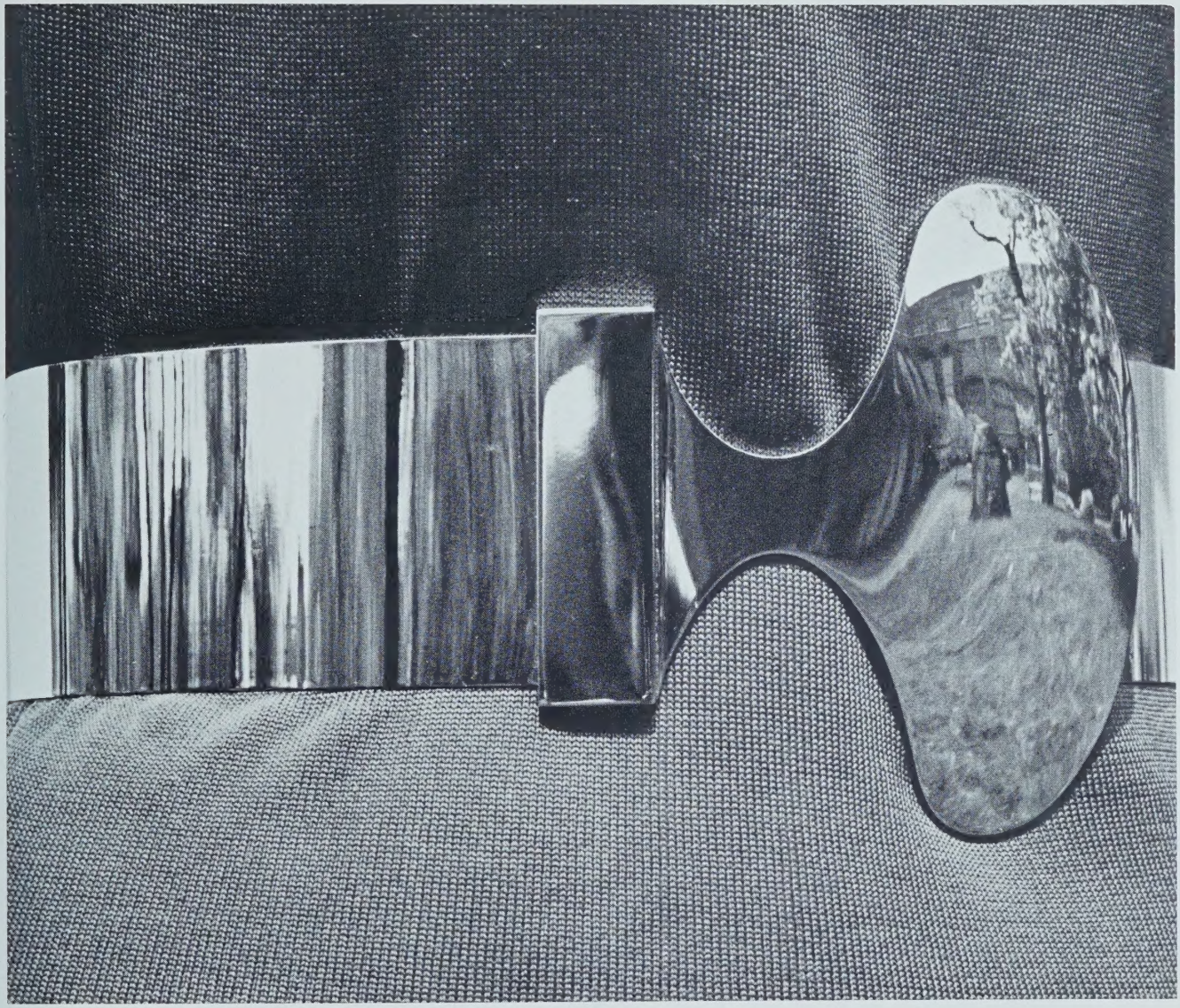




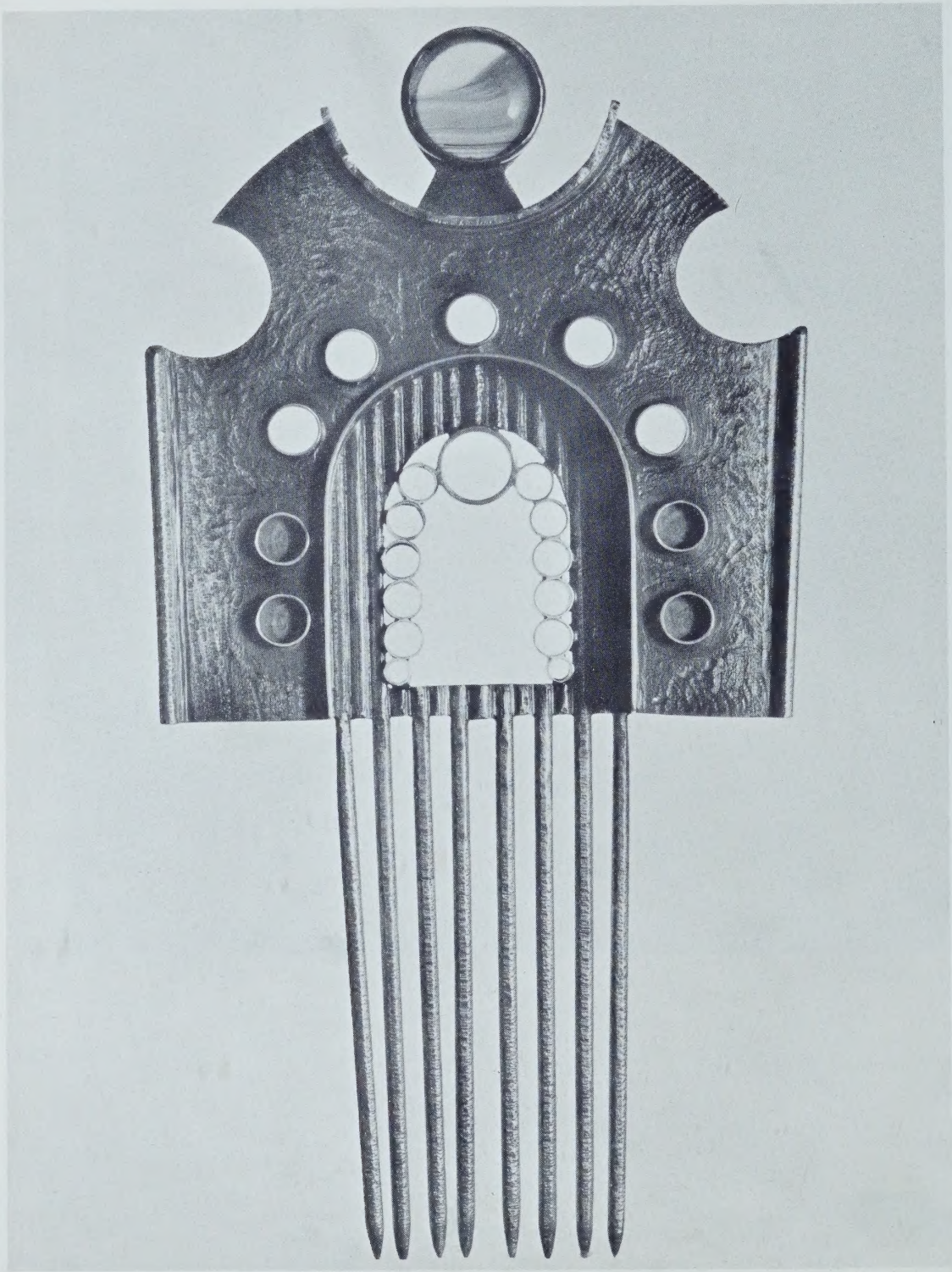


Knight,Oliver/102./Enamelled triptych/Award

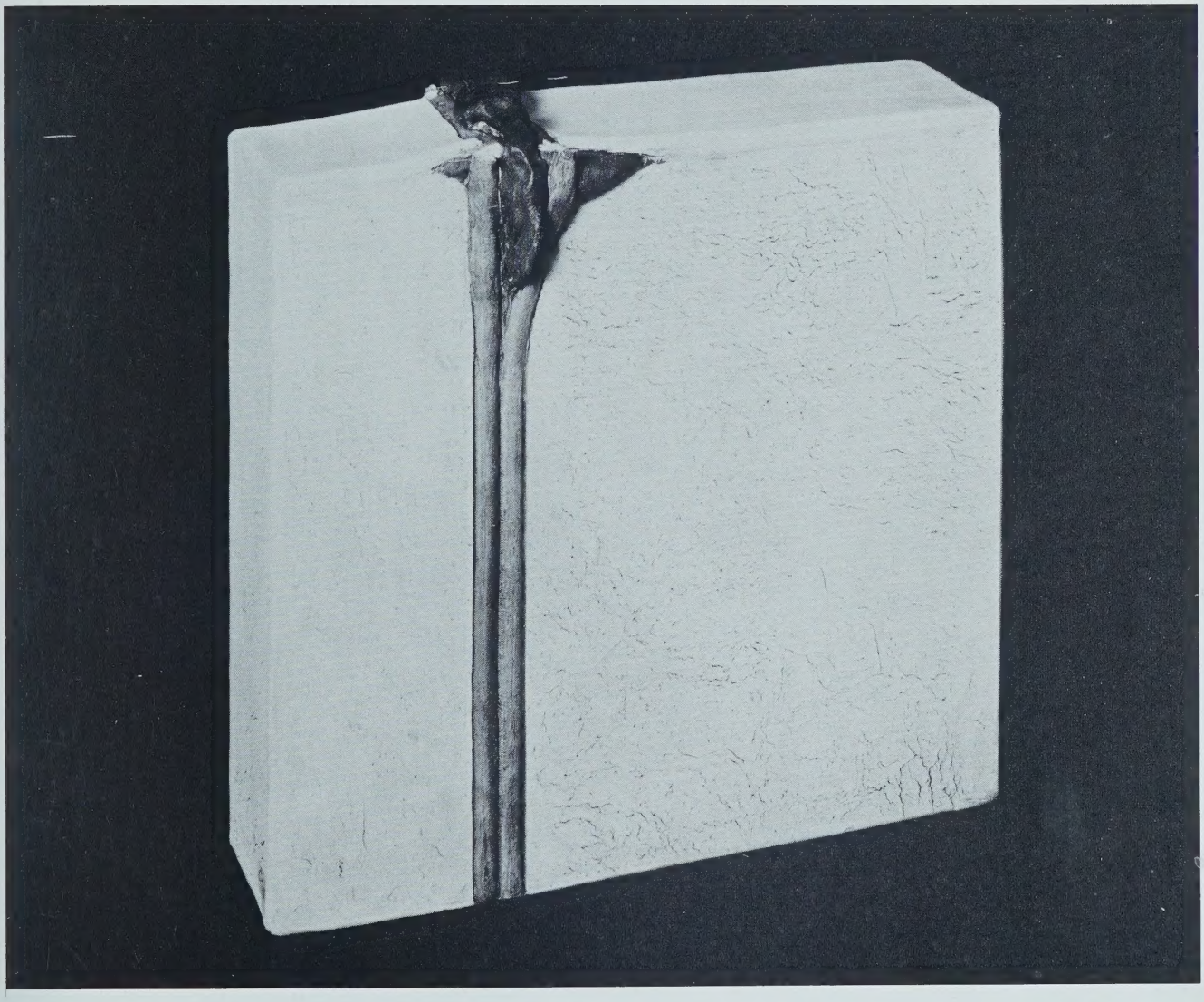
Lacombe,Michel/107./Belt,bronze and nickel



Larson,Orland M.F./110./Silver and bronze comb/Award



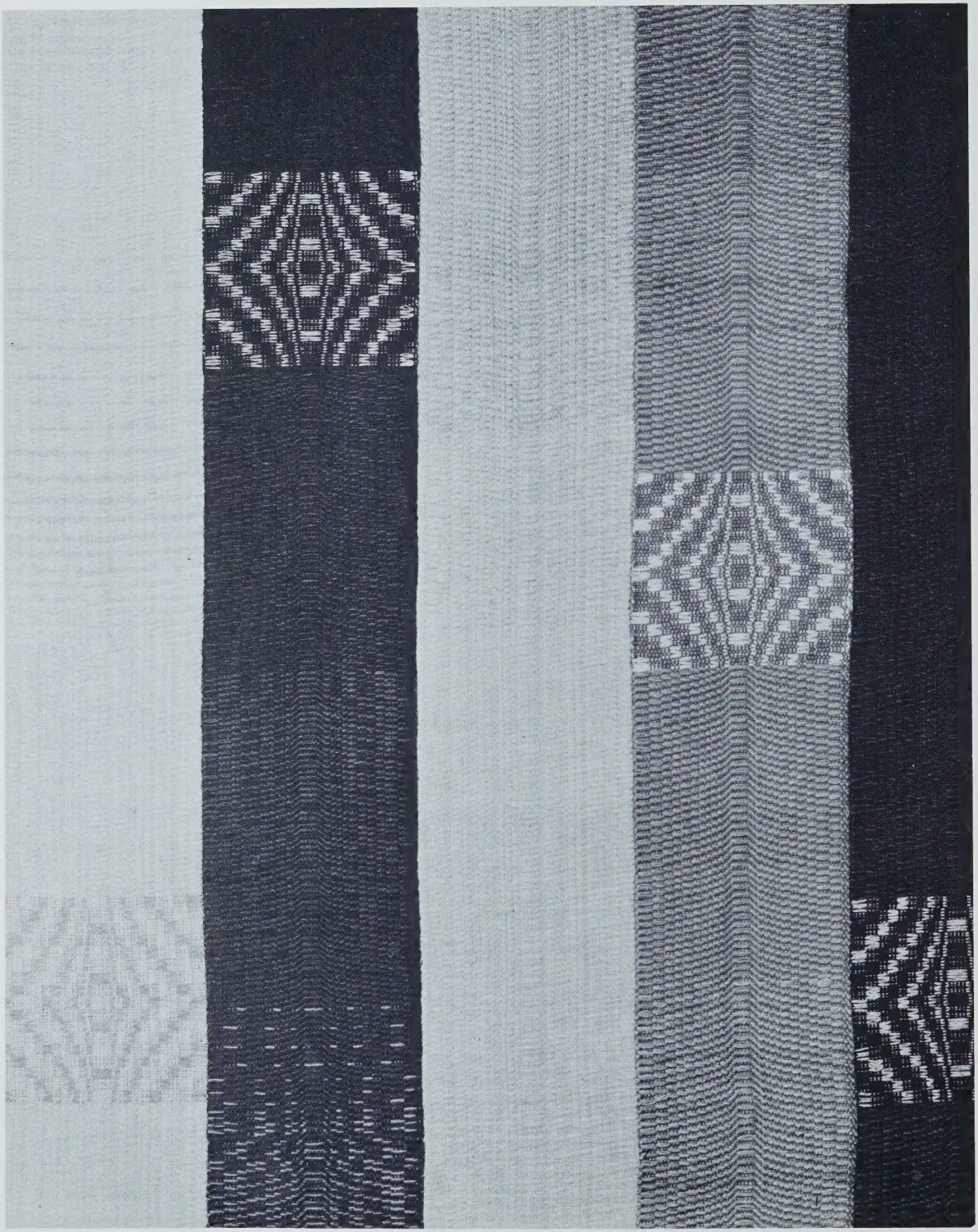
Levine,Marilyn/115./"Box Sculpture No.2"



Levy,Tsipora/116./Hooked wall hanging/Award

Lindoe,Luke/118./Stoneware vase

Martin,Edith/125./Wall hanging (detail)



Martin,Melanie/126./Pant suit/Award

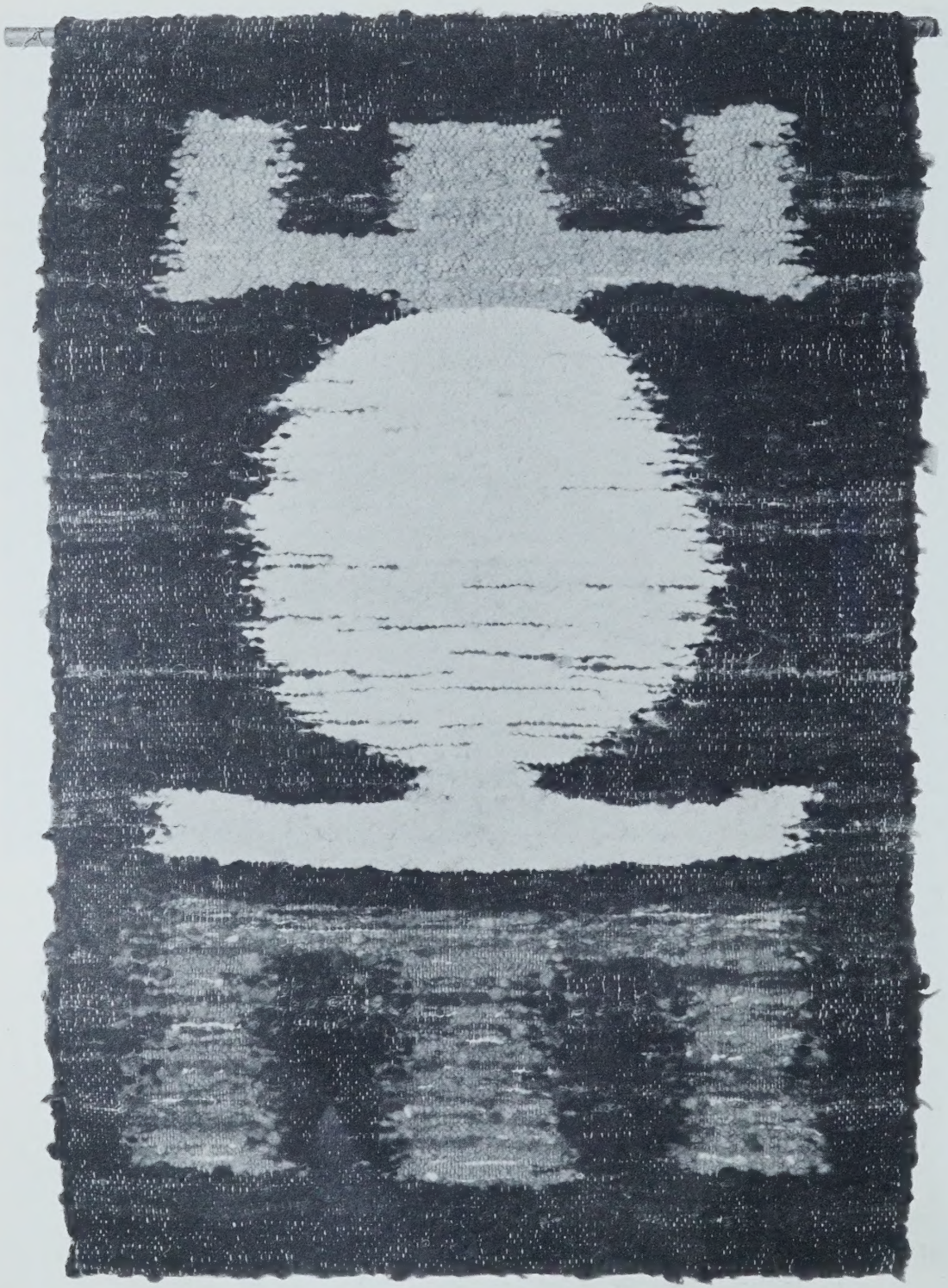
McKinley,Donald Lloyd/131./Table and lamp/Award

McKinley,Ruth Gowdy/132./Stoneware teapot/Award

McKinley,Ruth Gowdy/133./Double-lidded porcelain jar/Special Award

Midanik,Dorothy/135./Stoneware vase

Motter,F.D./137./Wall hanging/Award



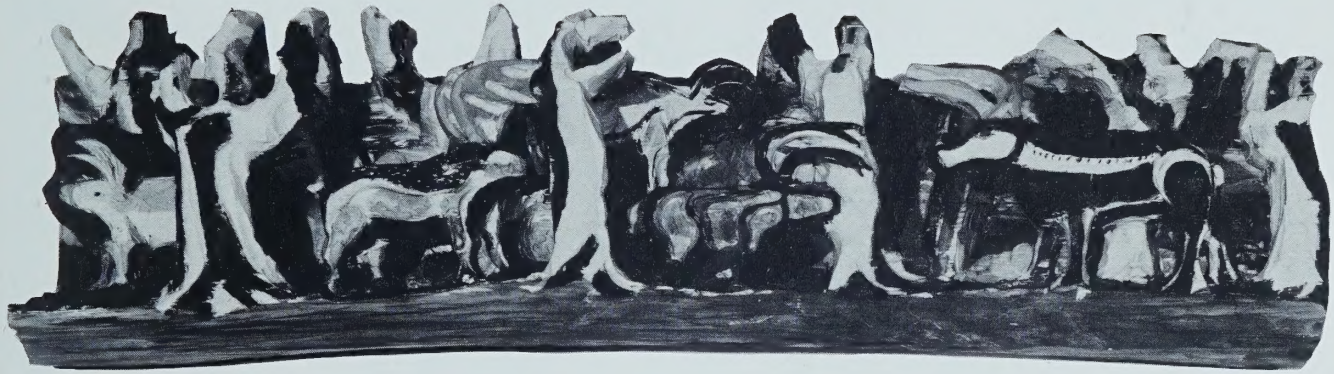
Mullavey,Dean Maxwell/139./Stoneware bowl

Namer,Rosalie/142./Stoneware milk bottles

Ngan,Wayne/143./Stoneware vase

Norman,William R./144./Stoneware jar

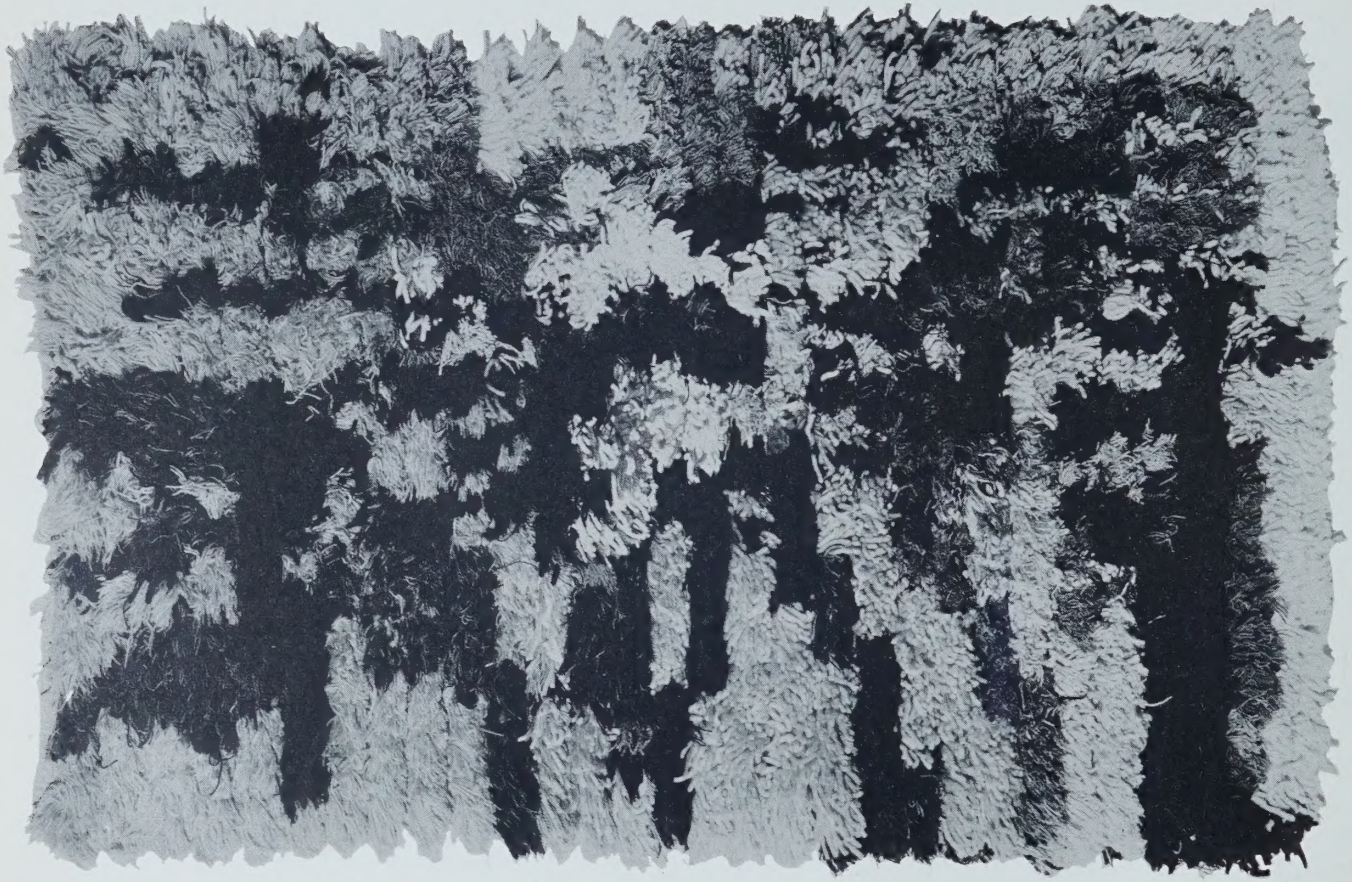
Ott,Erwin/145./"Animals in the Woods"/Award



Perkins,A.Alan/149./Chalice

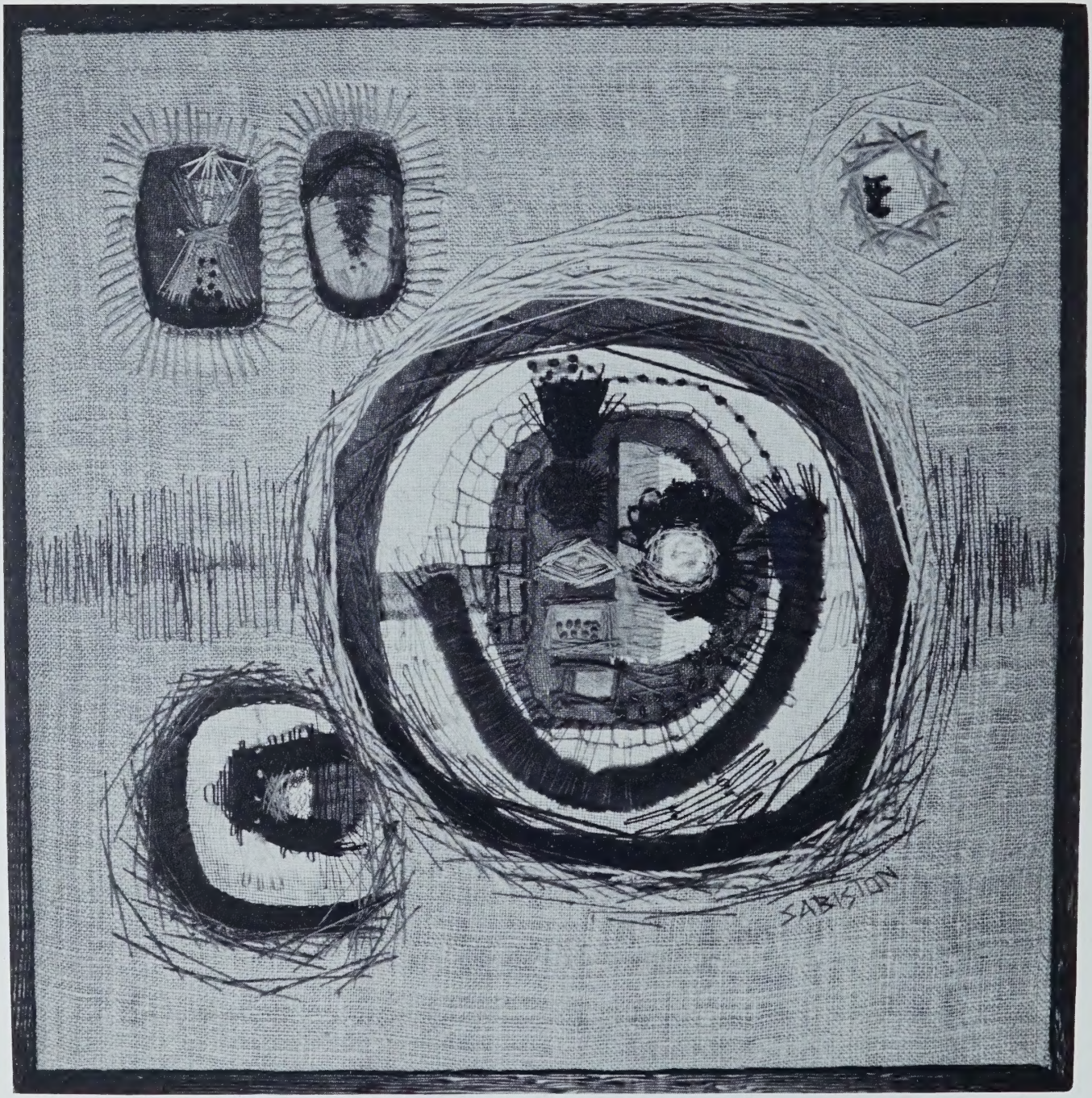
Phillips,Frank X./152./Quartz pendant with neckring

Rigby,Janice/157./Pile rug/Award

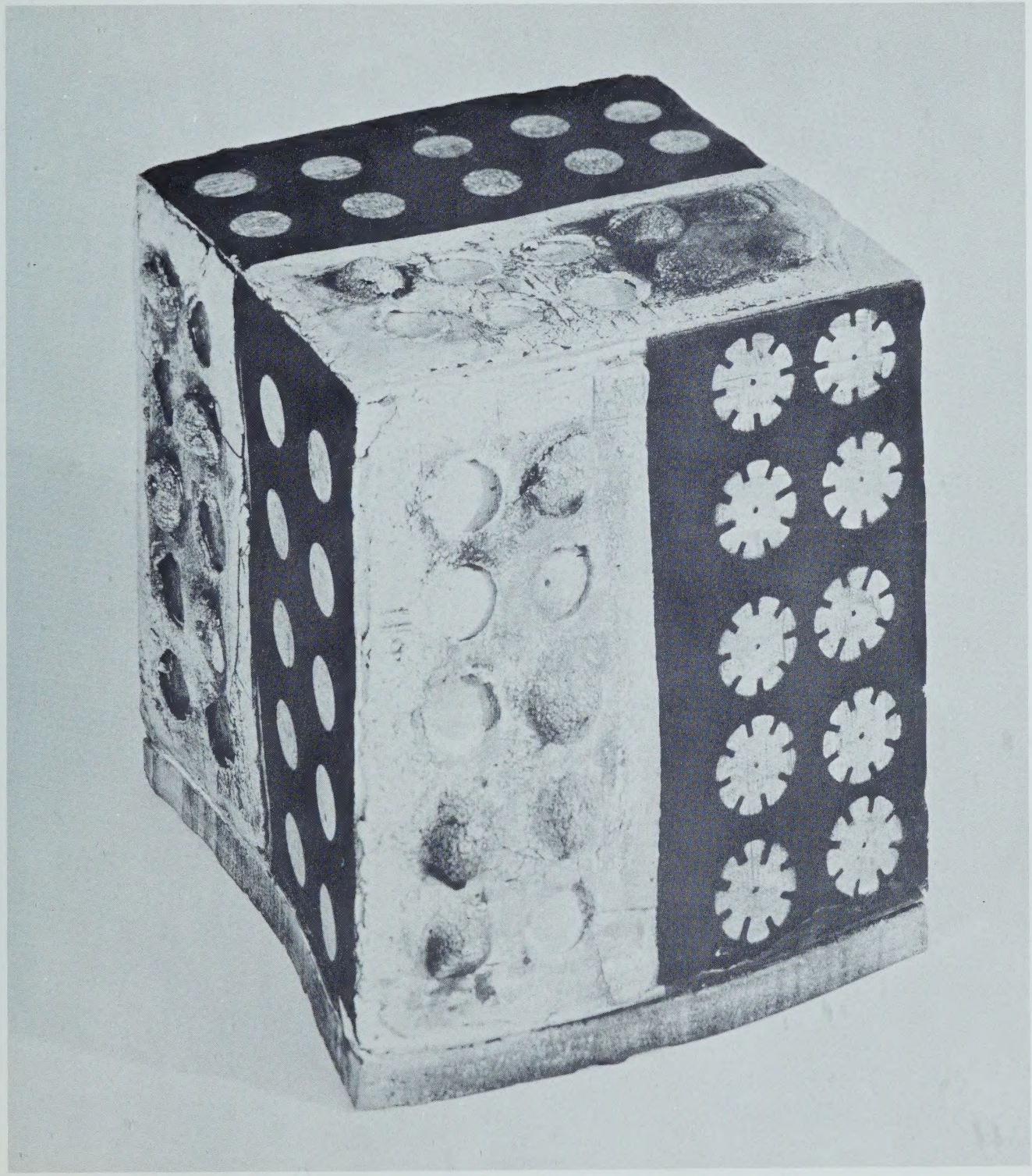


Rozynska,Wanda/161./Stoneware vase

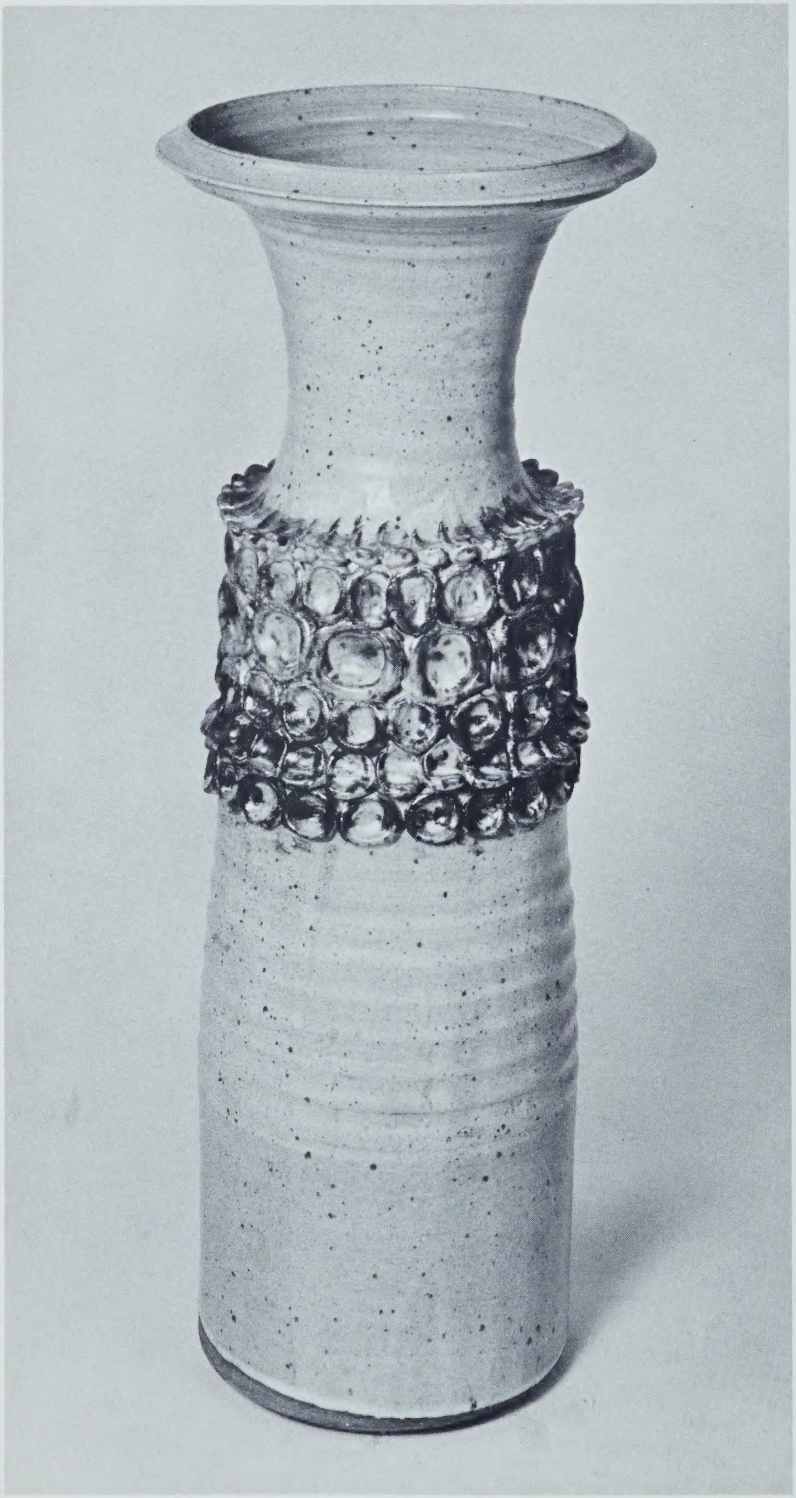
Sabiston,Carole/162./"Inscape"



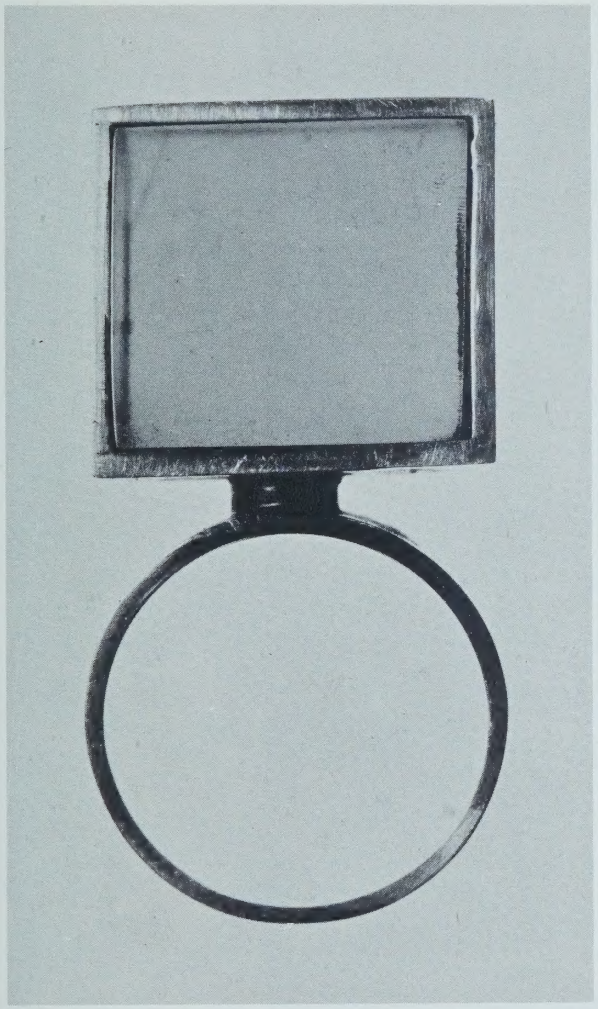
Schmid,Annemarie/165./Stoneware box

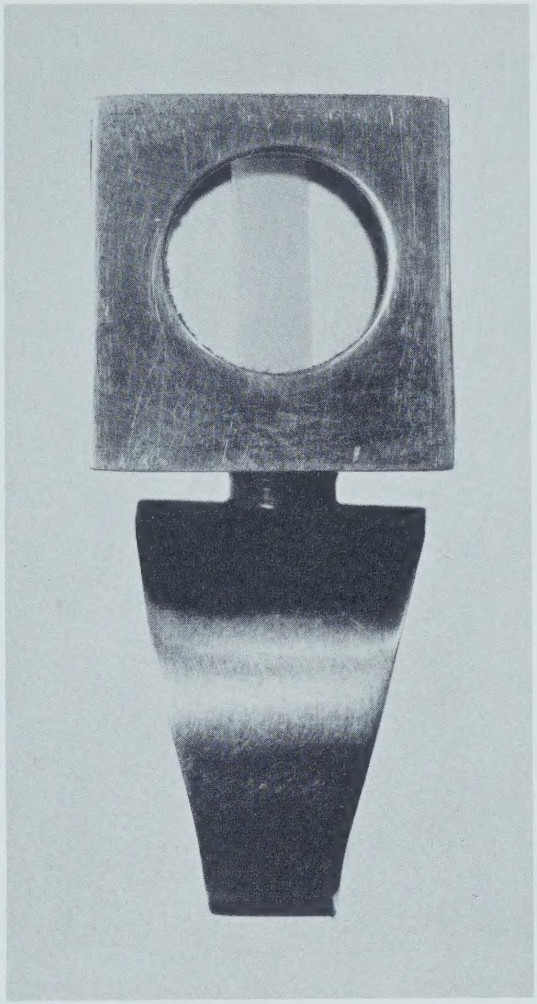


Shaw,John H./167./Stoneware floor jar

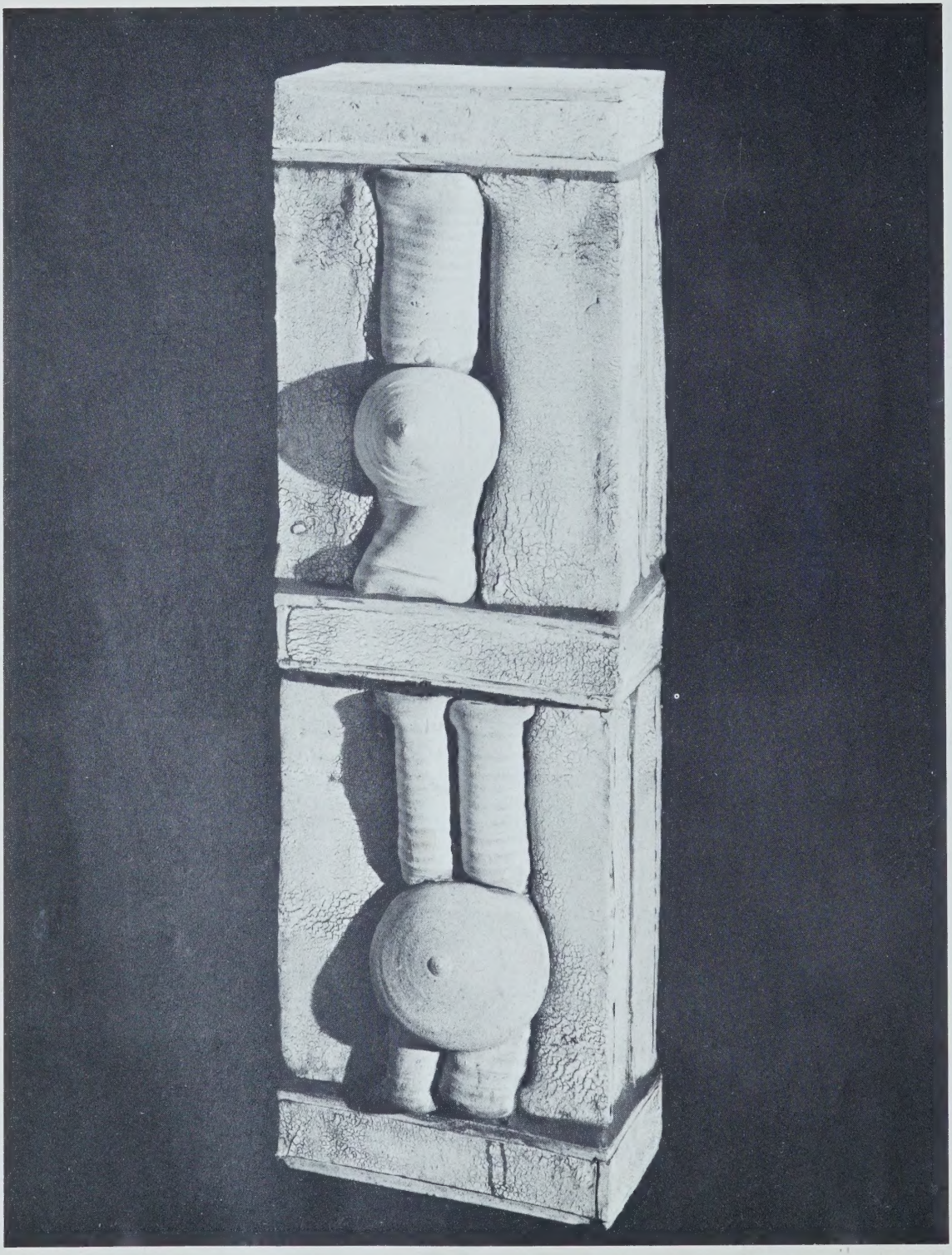


Shingler,Wendy/168./Silver and plexiglass ring

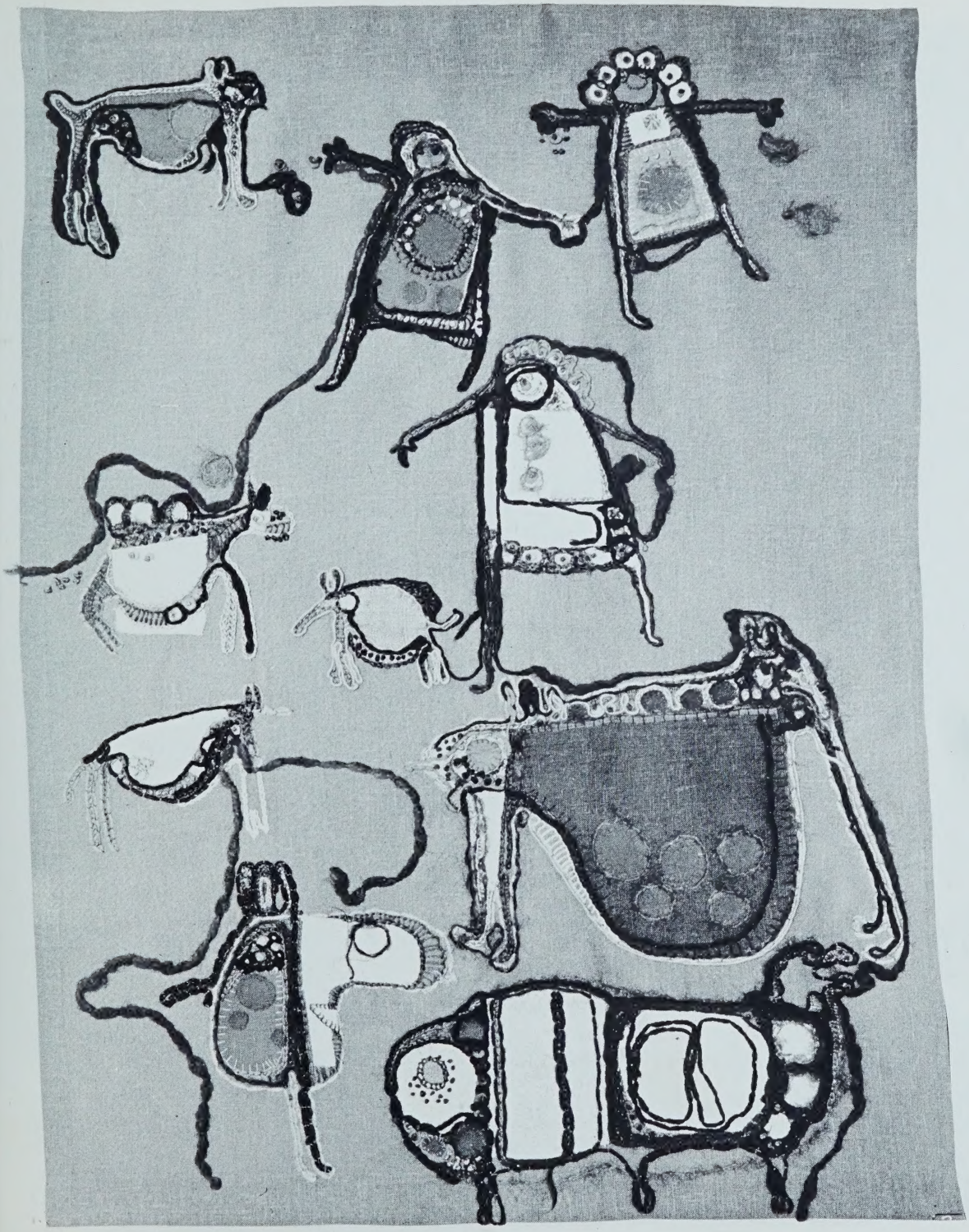




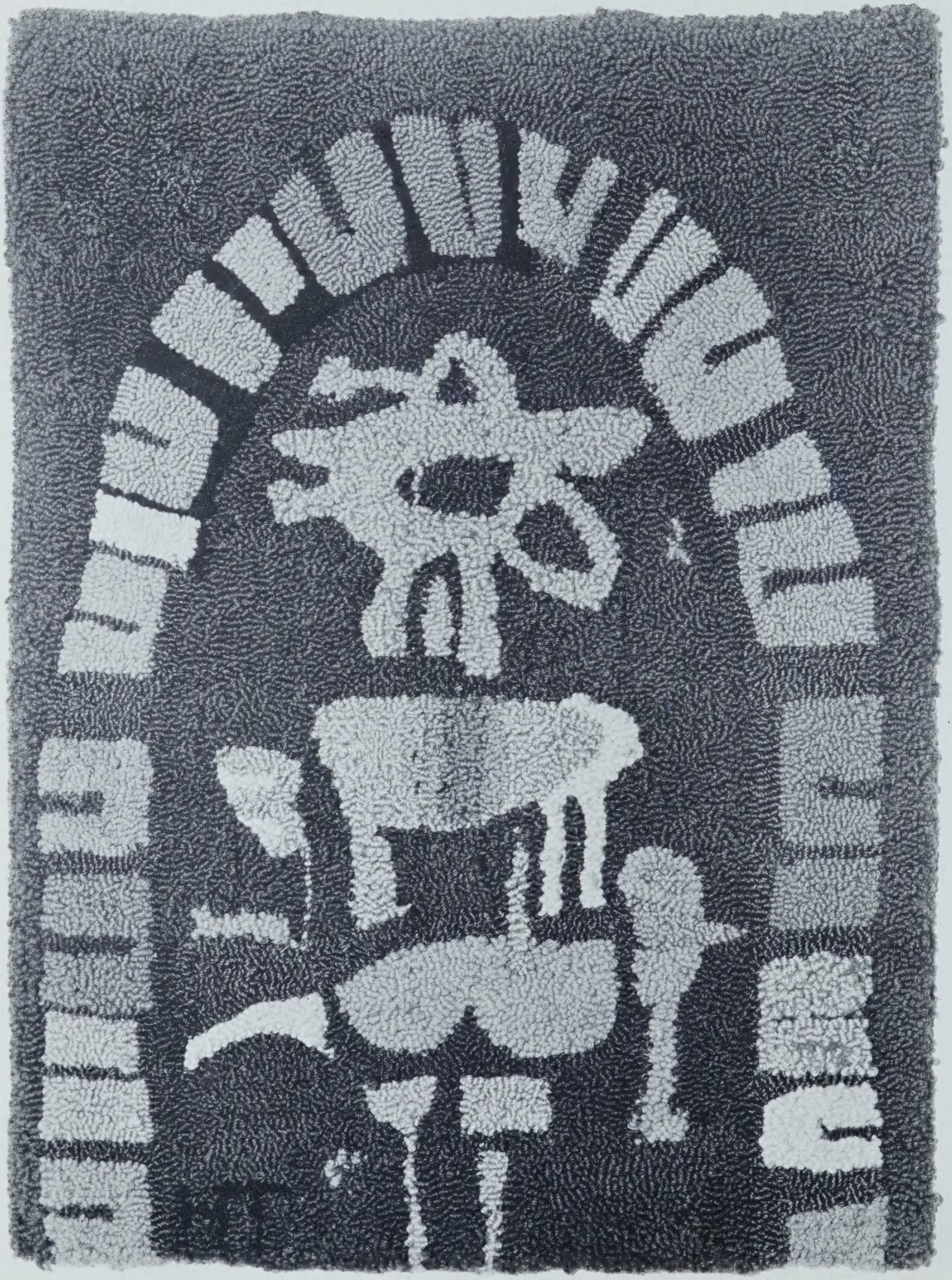
Sures,Jack/171./"Monolith 1"



Toogood,Wendy/172./Embroidery

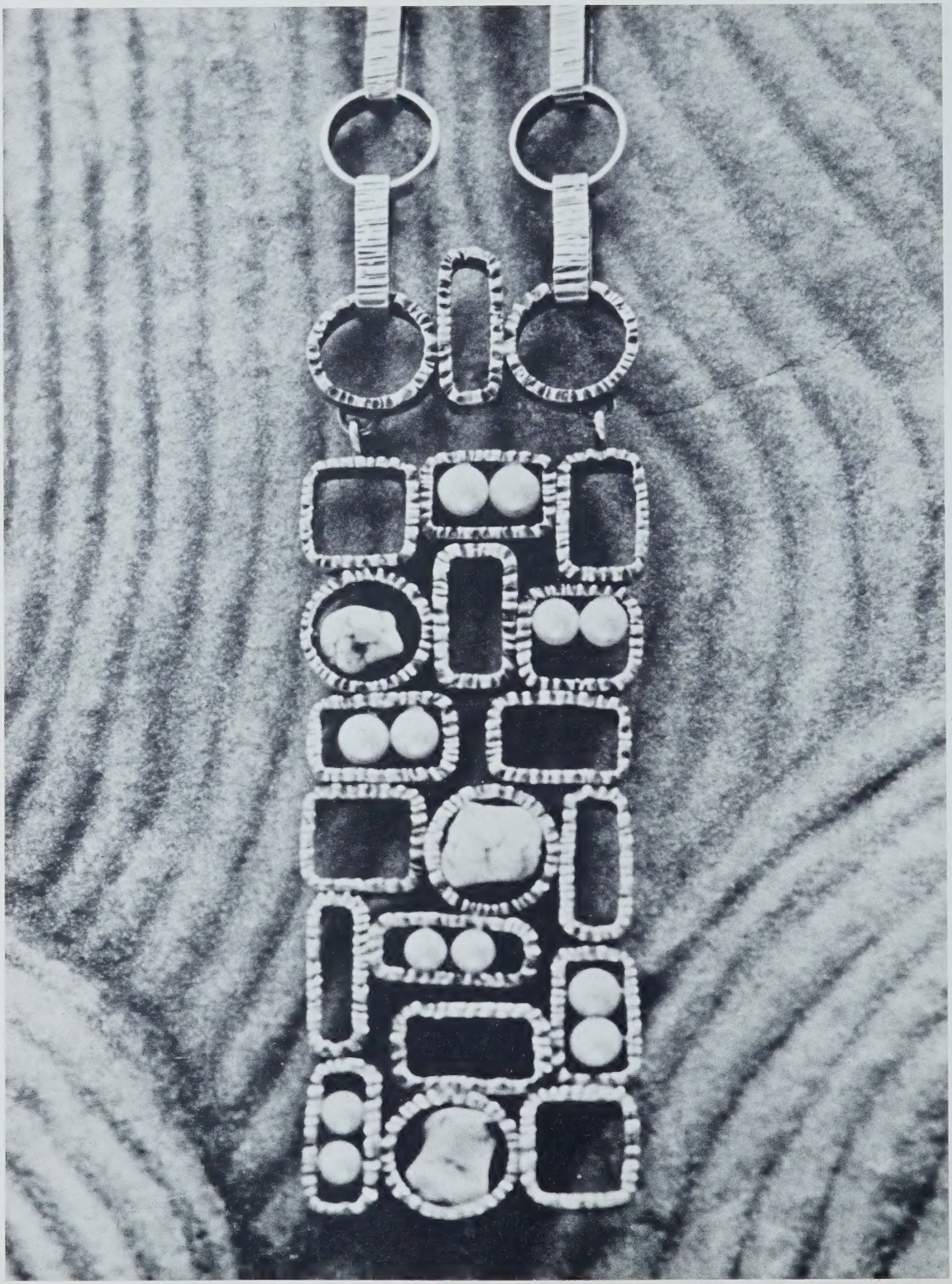


Trefelt,Hana/173./Hooked wall hanging/Award

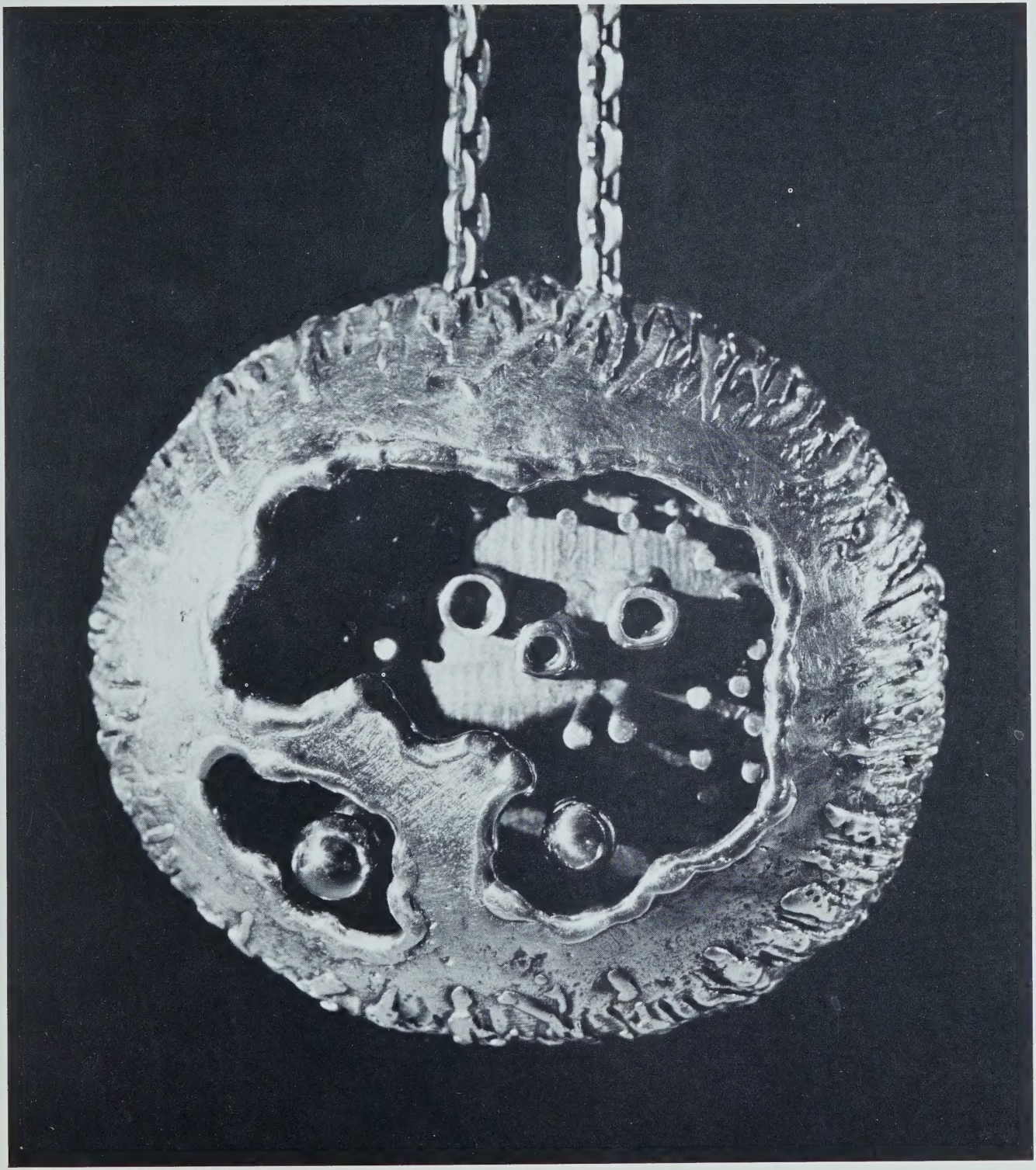


Van Alderwegen,Jane/177./Stoneware bowl

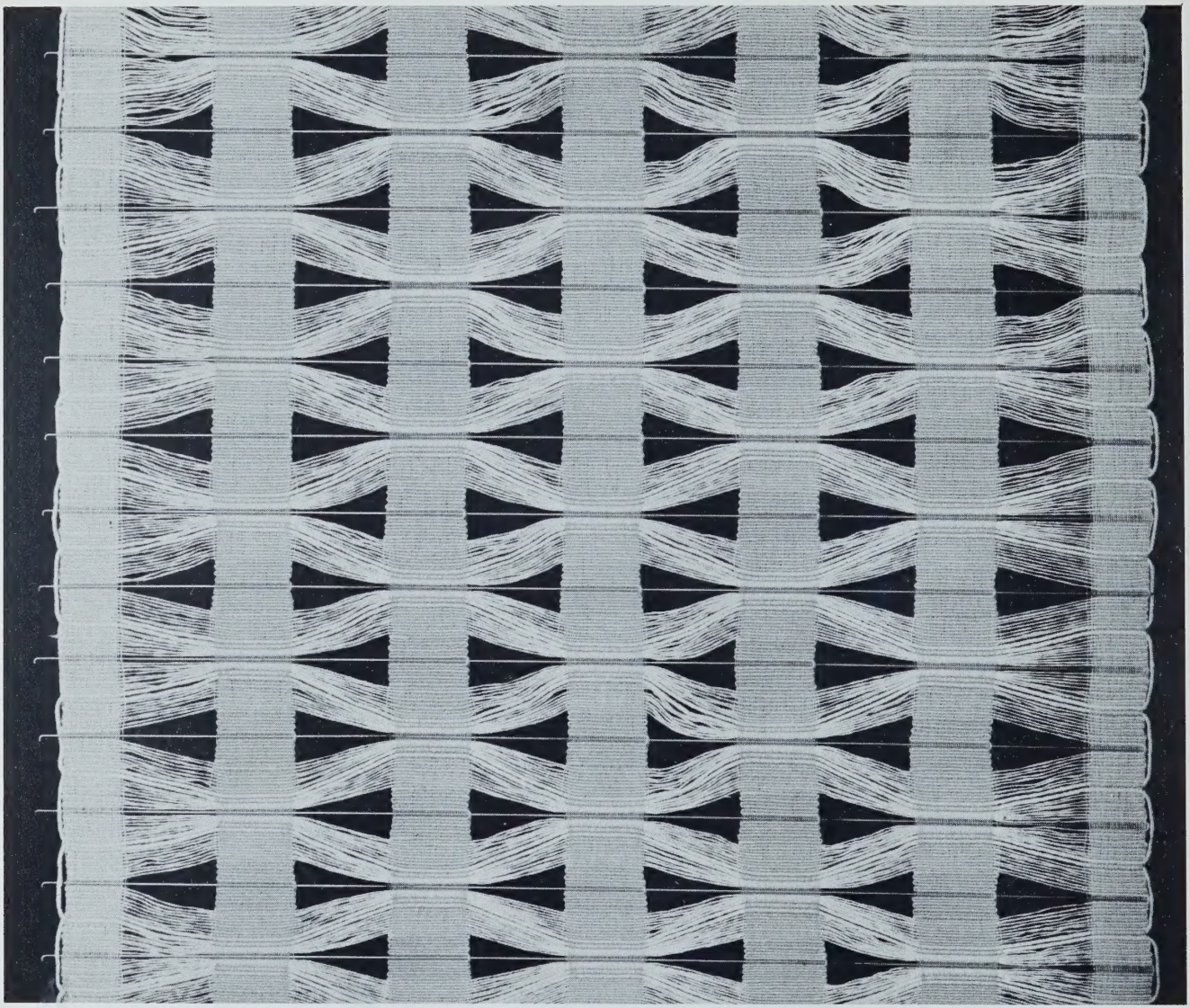
van Ypern,Willy/180./Silver pendant and chain



Vidal,Guy/182./Pewter pendant



Vilsons,Velta/183./Woven screen (detail)



Winter,Catherine/189./"Asterisk"/Award

Aiken, Marie
491 Bay Street
Gravenhurst, Ontario

Born Alix, Alberta, 1926. Studied at the Vancouver School of Art, and Pennsylvania State College. She is currently teaching weaving techniques with the Ontario Department of Education.

1. Space hanging, sprang technique. H.63".

Allan, G. Ernestine
941 West 20th Avenue
Vancouver, 9, British Columbia

Born Vancouver. Has been weaving for a number of years, and has taken workshop courses with various people. She has participated in exhibitions in Canada since 1958.

2. "Primitive", wall hanging woven on frame loom. H.22", W.9½".

Arundel, Sue
1450 Fulton Avenue
West Vancouver, British Columbia

Born Winnipeg, 1932. Studied at the Fine Art Department, University of British Columbia. She has won several local awards, and one national one.

3. Slab bottle, stoneware, unglazed with mine tailing glaze decoration. H.9¾"
4. Slab bottle, stoneware, with black mine tailing glaze. H.11¾".

Astley, Elizabeth
142 Fallingbrook Road
Scarborough, Ontario

Born England. Came to Canada in 1951. Studied at the Central Technical School, Toronto, and has participated in exhibitions in Canada, winning awards.

5. Reversible hand bag, leather. L.10½".

Bailey, Daisy
R. R. 1
Arva, Ontario

Born Toronto, 1921. Originally worked in oils and watercolours, but gave this up about ten years ago, turning her attention to enamels. She has participated in numerous exhibitions, and is presently teaching jewellery and enamelling at Beal Technical School, London, Ontario.

6. "Ice Cube", enamel on copper. H.12".
7. "Jubilate Deo". Triptych. H.11", W. closed, 16¼".

Bakken, Haakon Robert
1460 South Sheridan Way
Port Credit, Ontario

Born Madison, Wisconsin, 1932. Came to Canada in 1967. Attended the University of Wisconsin (B.S.), and then studied in the Art Department of the Graduate School. Studied in Oslo afterwards, and at the School for American Craftsmen, Rochester, New York, where he obtained his M. F. A. degree. His work has been shown in exhibitions in the United States. Mr. Bakken is in charge of the Metal Studio at the Ontario Craft Foundation School of Design.

8. Box with hinged lid, sterling silver. H.1⅛", L.8", W.4".

Balling, Frederick J.
(and Armellin, Bruno)
1460 South Sheridan Way
Port Credit, Ontario

Born New York, New York, 1941. Came to Canada in 1966. A first year student at the Ontario Craft Foundation School of Design, where Mr. Armellin is an instructor in the Wood Studio.

9. Two-height table with chair. H.28½".

Banfield, Margaret
3363 Regal Road
Burlington, Ontario

Born Buchanan, Saskatchewan, 1929. A second year student at the Ontario Craft Foundation School of Design.

10. Wall hanging, macramé. H.57", W.22½".

Beament, Tib
449 Elm Avenue
Montreal, 217, Quebec

Born Montreal, 1941. Educated in Scotland at Fettes College, Edinburgh, and studied art at l'École des Beaux-Arts, Montreal, and at Belle-Arti, Rome. He has exhibited widely, and won several awards.

11. Wall hanging, batik on silk. H.36½", W.60½". Winner of award.

Beauchemin, Denise
3245 Ouest Boulevard Gouin
Montréal, 356, Québec

Born Montréal, 1927. Studied at l'Ecole des Beaux-Arts and l'Institut des Arts Appliquées, Montréal. Her work has been shown in a number of exhibitions since 1957, winning major awards. She is presently teaching at l'Institut des Arts Appliquées, and working with architects on special commission.

12. Porcelain vase, white satin glaze with brown decoration. H.7".
13. Porcelain vase, satin glaze with blue and white decoration. H.6".
14. Porcelain vase, satin glaze with green decoration. H.7".

Behm, Hans
2642½ Cameron Avenue
Vancouver, 8, British Columbia

Born Gross Thurow, Holstein, Germany, 1940. Came to Canada 1961. Studied at the University of British Columbia, and at the School of Architecture there. He has participated in exhibitions in British Columbia since 1964.

15. "Vancouver chair", polyfoam and plexiglass. H.24", base 36" square.
16. "Poly blocks", upholstered polyfoam. L.12", W.12", H.12".
17. "Poly blocks", upholstered polyfoam. L.24", W.12", H.12".

Betteridge, Lois Etherington
2135 Algonquin Avenue
Ottawa, 13, Ontario

Born Canada. Studied at the Ontario College of Art, the University of Kansas (B. F. A.), and Cranbrook Academy of Art, Bloomfield Hills, Michigan, (M. F. A.). From 1957-1961 she was a Lecturer (Design and Crafts) at Macdonald Institute, University of Guelph, Ontario. She has exhibited widely, and won a number of awards.

18. Pitcher, sterling silver H.4¾". Winner of Award.
19. Trophy, sterling silver. H.12½".
20. Ring, 10k gold with synthetic alexandrite. Winner of award.

Bobbs, Joan
R. R. 1
Markham, Ontario

Born Toronto, 1940. Graduated from the Ontario College of Art where she is now instructor in ceramics. Her work has been seen in many national and international exhibitions since 1965. She has executed architectural commissions.

21. Coiled pot, reduced stoneware, hand formed. H.18".
22. Sculptural form, thrown, reduced stoneware. H.47½".

Borch, Albert J.
528 Cedar Crescent, N.W.
Calgary, 4, Alberta

Born Fort Dodge, Iowa, 1933. Came to Canada in 1968. Studied at the California College of Arts and Crafts, Oakland, graduating with B. F. A. and M. F. A. degrees. He has exhibited extensively in the United States since 1960. He is presently Instructor in Ceramics at the Alberta College of Art.

23. Vase, porcelain, copper glaze. H.5½".
24. Lidded pot, stoneware, blue, tan and brown glaze. H.6".

Bozak, Robert
82 Main Street
Toronto, 13, Ontario

Born Hudson Bay Junction, Saskatchewan, 1944. Studied at the Kootenay School of Art, Nelson, B.C., and the Alberta College of Art, Calgary. He has taught at both the Ontario College of Art and the New School of Art, Toronto, and is presently teaching at Centennial College, Scarborough. His work has been shown in several exhibitions since 1966.

25. Sculpture, stoneware. H.23".
26. Lidded jar, stoneware. H.8".

Brosz, V. R.
Art Department, University of Calgary
Calgary, Alberta

Born Portland, Oregon, 1925. Came to Canada 1929. Studied at the Banff School of Fine Arts, the University of Alberta (B. Ed.), the University of British Columbia (M. Ed.), and pursued post-graduate studies at the University of Washington. He is presently Chairman, Arts and Crafts Board, Alberta, Chairman, Plastics, Sculpture and Ceramics Division, University of Calgary, and Head of the Ceramics Section there. His work has been shown in several major exhibitions since 1965.

27. Bowl, stoneware. Diam.17".

Byers, Douglas
1460 South Sheridan Way
Port Credit, Ontario

Born St. Catharines, Ontario, 1948. Now a student at the Ontario Craft Foundation School of Design, after completing a four year technical course at St. Catharines Collegiate.

28. Acrylic cube table: four identical cubes for stacking. Dimensions, each cube, 14".

Cabri, Mimi
514 Driveway
Ottawa, 1, Ontario

Born Johannesburg, South Africa, 1934. Came to Canada in 1959. Studied at the Technical Art School in Johannesburg. Her work has been shown by the Ottawa Valley Craftsmen Association.

29. Bottle, stoneware, hand built, tan and white matt glaze. H.8½".
30. Bottle, stoneware, hand built, oxide stain under a matt glaze. H.5¾".

Campbell, Brenda
3004 - 4th Street, S.W.
Calgary, 6, Alberta

Born Moose Jaw, Saskatchewan, 1942. A graduate of the Provincial Institute of Technology and Art, Calgary. Her work has been shown in Canadian exhibitions since 1967.

31. "Tree", wall hanging, rya type. H.39", W.29".
32. "Sheep Herd", wall hanging, rya type. H.40", W.41".
33. "Burning Bush", wall hanging, brocaded. H.78", W.54".

Chalke, John
Fine Arts Department, University of Calgary, Calgary, Alberta

Born Gloucestershire, England, 1940. Came to Canada in 1968. Studied at the Bath Academy of Art. He taught at a number of schools in England, and is presently ceramics instructor at the University of Calgary. He has exhibited widely since 1963.

34. Slab box with agate and cut decorations. H.5¼". Winner of award.
35. Hand built pot with wrapped clay and applied glaze decoration. H.13".

Chavel, David J.
1 Alpha Avenue
Toronto, 5, Ontario

Born Woodstock, Ontario, 1942. In 1965 graduated from the Ontario College of Art, where he is now on the staff. He has exhibited frequently in Canadian and American exhibitions since 1957, and has executed a number of architectural commissions.

36. Ring, 18k gold, set with topaz and diamonds.
37. Table, aluminum foundation inlaid with woods, metals, stone and ivories. H.16", W.41½", D.20½". Winner of award.

Cittadini, Raimondo
1080 Lawrence Road
Windsor, Ontario

Born Sardinia. Came to Canada in 1949. Studied at the Society of Arts and Crafts, Detroit, Michigan, and has participated in exhibitions in Canada.

38. Vase, porcelain, beige-green crystalline glaze. H.6½".
39. Vase, porcelain, white-yellow crystalline glaze. H.8½".

Clarke, Caro P.
(and Armellin, Bruno)
1460 South Sheridan Way
Port Credit, Ontario

Born Chatham, Ontario, 1947. Presently in second year at the Ontario Craft Foundation School of Design where Mr. Armellin teaches in the Wood Studio.

40. Two triangular tables, acrylic. H.14¼". Winner of award.

Coffey, Betty
115 Aberdeen Avenue
Montreal, Quebec

Born Montreal, 1930. Studied at McGill University (B. F. A.), and at the Baltimore Museum of Art. Her work has been shown in Canadian and American exhibitions since 1961.

41. Block pot, stoneware; hand-built slabs with ash engobe. H.23¾". Winner of award.

Coffman, Jerry C.
Priddis, Alberta

Born Seattle, Washington, 1945. Came to Canada in 1967. Studied at Washington State College. He is a practising potter, teaching part time at the Alberta College of Art.

42. Three lidded beverage pitchers, stoneware; (a) tan rudile glaze, H.11"; (b) dark celadon. H.10¾"; (c) coloured slip decoration, H.9¾".
43. Flower jar, stoneware, light celadon, wax resist and coloured slip decoration. H. 10¼".

Cunnington, Joanne
P.O. Box 202
Bloomfield, Ontario

Born Keighley, England, 1928. Came to Canada in 1953. Studied art at Keighley, Yorkshire, and pottery at Macdonald College, McGill University. She has participated in numerous exhibitions in Canada, winning awards.

44. Vase, thrown stoneware, oxidized iron glaze. H.7¼".
45. Two covered jars, thrown earthenware with manganese. H's.5", 4".

Daniel-Bowerman, Mary
2175 Robinson Street
Regina, Saskatchewan

Born Stratford, Ontario, 1947. Graduated from the University of Saskatchewan. She has shown in exhibitions since 1967.

46. Raku plate. Diam. 13½".
47. Porcelain plate, decorated, blue-grey glaze. Diam. 17".

Davis, Michael
P.O. Box 71
Aurora, Ontario

Born Toronto, 1942. Presently in his final year at the Ontario College of Art.

48. Lidded pot, stoneware. H.6".
49. Lidded pot, stoneware. H.3½".

de Jong, Beverly B.
2204 - 3rd Avenue, N.W.
Calgary, 42, Alberta

Born Calgary, 1945. Studied at the Alberta College of Art, and is presently instructor there. She has exhibited both in Canada and abroad.

50. Pin, sterling pin with iron pyrites crystals. H.1¾". Winner of special award.
51. Manchette bracelet, sterling silver, saw-pierced and bent. W.2".

Dexter, Walter
107 Chatham Street
Nelson, British Columbia

Born Calgary, 1931. Studied at the Alberta College of Art, specializing in ceramics. He has taught pottery in Alberta and British Columbia, and from 1963-1967 operated a pottery in Kelowna, B.C. He has participated regularly in exhibitions, winning both national and international awards. He is presently on the staff of the Kootenay School of Art.

52. Vase, stoneware, brown spotted glaze. H.10".
53. Vase, stoneware, buff to brown glaze. H.5".

Dick, Donna
1162 Yonge Street
Toronto, 5, Ontario

Born Edmonton, Alberta. Studied with the Edmonton Recreation Commission, and at the Ontario Craft Foundation School of Design.

54. "Son of Moon-Mountain African", wall hanging. H.46", W.43".

Dodd, Katherine
59 Birkbank Drive
Oakville, Ontario

Born Foochow, China. Studied at Macdonald College, McGill University, and with Tatsuzo Simaoka in Japan. She has a workshop in Oakville, and the Carriage House Studio in Stratford, Ontario.

55. Two bottles, porcelain, white glaze, oxidized, with copper oxide decoration. H. both 3".

Drahanchuk, Ed.
P.O. Box 120
Bragg Creek, Alberta

Born Calgary, 1938. Graduated from the Alberta College of Art, Calgary, 1963. He has exhibited widely since 1961 both in Canada and abroad, and has executed architectural commissions.

56. Two stoneware vases, thrown, with burlap decoration. H. (a) 6½", (b) 11". Winner of award.
57. "Forest pot", thrown pedestalled stoneware jar. H.34".

Drummond, Gene
263 Otonabee Avenue
Willowdale, Ontario

Born Montego Bay, Jamaica, 1930. Came to Canada, 1945. Studied at Mt. Allison University, Sackville, N.B., graduating in 1949. Since then she has taught metalwork, and her work has been seen in several exhibitions.

58. Rose ring, silver.

Evelein, Antoinette
1944 Kelwood Drive
Calgary 5, Alberta

Born The Netherlands, 1925. Came to Canada in 1954. Studied at the Calgary Allied Arts Centre, and has participated in exhibitions in 1967 and 1968.

59. Wall hanging, brocaded in *dukagang* technique. H.54", W.27".
60. Apparel fabric, coating. L.4 yds., W.37".

FitzRandolph, Katie
2 - 2151 Broad Street
Regina, Saskatchewan

Born Fredericton, 1941. Graduated from the University of New Brunswick (B.A.), and Carleton University (B.J.). Studied pottery at the University of Saskatchewan. She is presently Education and Art Reporter with The Leader-Post, Regina.

61. Slab pouch, stoneware, dark brown collar. H.3¼".
62. Slab pouch, stoneware, lavender collar. H.3".

Foster, Collee
9 Lichen Place
Don Mills, Ontario

Born London, Ontario, 1933. Graduated from London Teacher's College, and has since studied in Toronto, combining this with teaching.

63. "Tropicana", wall hanging. H.55", W.15".

Foulem, Léopold
Caraquet, New Brunswick

Born Bathurst, New Brunswick, 1945. Studied at the New Brunswick Handicrafts School, Fredericton, l'Institut des Arts Appliquées, Montréal, and the Alberta College of Art, Calgary. He has participated in exhibitions in Canada, the United States and Italy.

64. Five vases, stoneware, hand built. H's.11½", 11½", 9", 6¾", 4". Winner of award.

Garneau, Germaine
188 Highfield
Mont St-Hilaire, Québec

Born Montréal, 1903. Pursues her work as a pastime, and has participated in exhibitions in 1967 and 1968.

65. Circular wall panel, crocheted. Diam.54½".

Gatterbauer, Margit
207 Carwood Avenune
Kitchener, Ontario

Born Gablonz, Czechoslovakia, 1938. Came to Canada 1956. A member of a family of fine jewellery craftsmen; studied at the Academy of Fine Arts, Vienna. She and her husband collaborate and have executed a number of architectural commissions, many of them for churches.

66. Wall hanging, enamel on copper, and with metal oxides and steel on enamel. H.12", W.8½".

Goebel, Ingrid
212 South Taylor Mills Drive
Richmond Hill, Ontario

Born Vienau, East Germany, 1923. Came to Canada in 1954. Learned spinning and weaving at school in Germany, and during the war spun and wove of necessity. After coming to Canada, she attended a number of workshops, and has won prizes for rugs exhibited in 1967 and 1968.

67. Rug and upholstery, wool. Rug, L.64", W.47"; Upholstery, L.21", W.19".

Gray, Patricia
44 Bertram Street
Toronto, Ontario

Born Toronto, 1946. A graduate of the Ontario College of Art.

68. Handwoven yardage, wool and alpaca. L.8'4", W.29".

Gregor, Helen F.
218 Glen Road
Toronto, Ontario

Born Prague, Czechoslovakia. Came to Canada in 1951. Studied at the Central School of Arts and Crafts, Birmingham College of Art, and the Royal College of Art, London, graduating in 1945. She has participated widely in exhibitions both in Canada and in England. She is presently Head of Textiles at the Ontario College of Art.

69. "Op Horizon No. 2", wall hanging, wool and anodized aluminum. H.87", W.38".

Grove, Jan
2218 Sooke Road
Victoria, British Columbia

Born Hamburg, Germany, 1930. Came to Canada in 1965. Studied under his parents in Lübeck, then in several studios in Germany, graduating as a master potter in Stuttgart in 1957. His work has been shown in exhibitions in Germany and Turkey, and in most Canadian exhibitions since 1966.

70. Jug, earthenware, brown crystalline matt glaze. H.13¼".
71. Low vase, earthenware, green crystalline matt glaze. H.5", diam.10".

Hansen-Ross Pottery
Box 352
Fort Qu'Appelle, Saskatchewan

Folmer Hansen born Naestved, Denmark, 1930. David Ross, born Winnipeg, 1925. Mr. Hansen apprenticed as a potter in Denmark, and has spent his life as a practising craftsman. He had gained experience in studios in Scandinavia before coming to Canada in 1957 to work with Kjeld and Erika Deichmann in Sussex, New Brunswick.
Mr. Ross studied at the University of Manitoba School of Fine Arts, and later in Scandinavia and England. The Hansen-Ross pottery was established in 1961, and the two founders have since been joined by Miss Lorraine Malach. They have participated regularly in exhibitions.

72. Platter, high-fired earthenware, with slip carved leaf motif under glaze. Diam.15½".

Held, Robert Douglas
1460 South Sheridan Way
Port Credit, Ontario

Born Santa Anna, California, 1943. Came to Canada in 1967. Studied at San Fernando Valley State College (B.A.), and the University of Southern California (M.F.A.) He has participated in exhibitions in the United States, Europe, and Canada. He is presently master of the Ceramics and Glassblowing Department at the Ontario Craft Foundation School of Design.

73. Covered jar, salt-glazed. H.9".
74. Glass bottle, off hand blowing. H.11".
75. Glass bottle, off hand blowing. H.10¾". Winner of award.

Henry, Michael
557 East 13th Street
Vancouver 10, British Columbia

Born Vancouver, 1939. Studied at the Vancouver School of Art, and afterwards apprenticed with Bernard Leach at St. Ives, Cornwall, for two years. He has exhibited in Canada since 1967, and won awards for some of his entries.

76. Tea pot, porcelain. H.4½".
77. Stoneware bowl. H.4¾", Diam. 10".

Herman, J.
R.R. 1
Kleinburg, Ontario

Born Toronto. Self-taught, but has taken courses at the Ontario College of Art, and Alfred University, Alfred, New York. His work has been shown in many exhibitions, winning awards.

78. Casserole, thrown stoneware, reduced. H.8", Diam. 12".
79. Three bottles, thrown stoneware, reduced. H's.5¼", 6½", 9".

Herman, Lorraine
R.R. 1
Kleinburg, Ontario

Born Toronto. Studied at the Central Technical School, Toronto, and St. Martin's School of Art, London. She has participated widely in exhibitions, winning awards.

80. Pair of boxes, hand built stoneware, reduced glaze. H's.4", 5¼".

Hider, Cheri
72 Spruce Hill Road
Toronto, 13, Ontario

Born Toronto, 1944. In her final year at the Ontario College of Art.

81. Floor pot, stoneware, reduced, matt glaze. H.26½".
82. Floor pot, stoneware, reduced, white and tan glaze. H.34".

Hodge, William
5 Earl Street
Toronto, Ontario

Born Toronto, 1944. After graduating from the Ontario College of Art where he is now on the staff, Mr. Hodge taught in Newfoundland and Labrador. He has participated in exhibitions since 1965.

83. "Beyond Fishing Head", Newfoundland Series, No. 3. Tapestry, wool. H.45", W.38".

Honsa, Marlene
24 Maryknoll Avenue
Lindsay, Ontario

Born Germany, 1933. Came to Canada 1953. Studied at the Ontario College of Art, Toronto, where she is now an instructor, and at the Philadelphia College of Textiles and Science, Philadelphia. She has participated in exhibitions in Canada, and executed special commissions.

84. Tapestry, in strips of black and white. H.38", W.60". Winner of special award.

Hopper, Robin
223 Borden Street
Toronto 4, Ontario

Born Selsdon, Surrey, 1939. Came to Canada in 1968. Studied at the Croydon College of Art, majoring in ceramics and lithography. He is now Head of the Ceramics Department, Central Technical School, Toronto. This is his first entry in a major Canadian exhibition.

85. Fluted teapot, cream and sugar, porcelain. H's.5", 4", 4".
86. Pair of candle holders, stoneware, magnesia tin glaze. H.9½".
87. Large pot, stoneware, oatmeal glaze with iron and white slips. Thrown in two pieces. H.27½"

House, Harlan
828 Memorial Drive, N.W.
Calgary, 41, Alberta

Born Vancouver, 1943. Studied at the Alberta College of Art, Calgary, and is presently teaching extension courses there. He has participated in exhibitions in Alberta and British Columbia since 1967.

88. Branch pot, thrown stoneware, underglazed with sgraffito decoration with white glaze. H.8½", Diam. 14½",
89. Jardinière, thrown stoneware, underglaze and sgraffito decoration with white glaze. H.8½", diam.14½".
90. Planter, thrown stoneware, applied relief decoration, white glaze. H.16", Diam. 16".

Hunt, Pat
2 Deepwood Crescent
Don Mills, Ontario

Born Toronto. Studied at the Institute of Trades, now George Brown College, Toronto. Her work has been shown in a number of exhibitions since 1963.

91. Box pin, sterling silver. W.2¼".

Huston, Jane
1890 Waterloo Street
Vancouver, B.C.

Born Belfast, Northern Ireland, 1943. Came to Canada in 1967. Studied at the Belfast College of Art, and the Central School of Arts and Crafts, London. As a designer-craftsman, she has worked in England, and is now with Henry Birks and Sons Limited.

92. Pin, 18k gold, set with diamond and crystal.

Hutchinson, Forrest N.
945 Parker Avenue, N.W.
Medicine Hat, Alberta

Born Lashburn, Saskatchewan, 1942. Graduated from the Alberta College of Art, Calgary, in 1967, and has shown work in Canadian exhibitions since that time.

93. Bottle, stoneware with applied decoration. H.12½".

Johnson, Linda
192 Angeline Street
Port Credit, Ontario

Born Toronto, 1947. A second year student at the Ontario Craft Foundation School of Design.

94. Wall hanging, rya type. H.58", W.35".

Jones, Alison
97 Dreyer Drive
Ajax, Ontario

Born England, 1930. Came to Canada in 1967. Studied textile design and weaving at the Central School of Arts and Crafts, London, England, and later taught both subjects at the Canterbury College of Art. She is presently on the staff of the Ontario College of Art.

95. Cushion for bench seat, embroidered. L.35", W.15½".

Jursevskis, Zigfrids
1425A Bloor Street West
Toronto 9, Ontario

Born Ceresy, Poland, 1910. Came to Canada in 1949. Of Latvian descent, studied at the Liepaja School of Fine and Applied Arts, and at the College of Art in the same city in Latvia. He was Head of the Department of Ceramics there until 1944. He has participated in exhibitions in Canada, and elsewhere, since 1957, winning awards.

96. "Woman", earthenware sculpture, thrown forms. H.31".

Kennedy, Charlotte Wren
193 - 18th Street
West Vancouver, British Columbia

Born Ormond, Florida, 1914. Came to Canada in 1920. Studied at the Winnipeg School of Art, Parsons School of Design, New York, and the Vancouver School of Art. She is presently an interior designer with the Hudson's Bay Company, Vancouver.

97. "Moonscape", black and white embroidery. H.17", W.13½".

Kingsmill, Robert
Box 284
Okanagan Mission, British Columbia

Born Vancouver, 1941. Graduated from the University of Manitoba (B.A.), and for the past two years has been a full-time studio potter.

98. Bottle, stoneware, slab built. H.7¼".

Klocke, Christel Elvira
26 Helmsdale Crescent
Rexdale, Ontario

Born Berlin, Germany, 1939. Came to Canada in 1966. After an apprenticeship, and further study in Germany, graduated with a master's degree in 1964. She has exhibited in Canada in 1967 and 1968, winning awards.

99. Ring, 14k yellow gold and 18k white gold, set with peridot and diamonds.
100. Neckring, 14k gold, set with amethyst crystal. Length pendant 2½".

Knight, Oliver
270 Somerset Street, West
Ottawa, 4, Ontario

Born Heilbron, South Africa, 1924. Came to Canada in 1959. An honours graduate of Witwatersrand University, Johannesburg, in Fine Arts. He continued his studies in England, Canada, and Mexico, and is now a practising enamellist and silversmith working in Canada and Spain.

101. Pendant and ring, sterling silver, with ebony mount. H. pendant 2¾". Winner of award.
102. Triptych, enamel in leather case. H.7", W. closed, 7¾". Winner of award.

Kristmanson, L.
440 Taché Avenue, N.W.
Calgary, Alberta

Born Buenos Aires, Argentina, 1934. Came to Canada in 1950. Graduated from the Vancouver School of Art in 1957 and then studied at the Alberta College of Art. She has had four one-man shows since 1966.

103. Bottle, stoneware, brown and green glaze. H.8¾".
104. Bottle, stoneware, brown and green glaze. H.10".

Krpan, Jason
622 St. Johns Avenue
Winnipeg, 4, Manitoba

Born Borcevac, Yugoslavia, 1938. Came to Canada 1948. Apprenticed with Jack Sures in Winnipeg, and is presently studying at the University of Manitoba School of Arts.

105. Covered jar, *raku*. H.5½".

Lacombe, Michel
252 rue Guilbault
Longeuil, Québec

Born Montréal, 1934. Self-taught. He has been a jeweller since 1960, and is also a designer for manufacturers. His work has been exhibited both in Canada and abroad.

106. Ring, aluminum set with jade and star ruby.
107. Belt, bronze and nickel. H.2⅜", Diam. 9½".

Langtvet, Barbara
R.R. 3
London, Ontario

Born Montreal. Graduated from McGill University, and then studied at Cranbrook Academy of Art, Bloomfield Hills, Michigan. She has shown in exhibitions in 1967 and 1968.

108. "Winged", dress, batik on velveteen. L.36".
109. "Pebble Stream", dress, batik on cotton poplin. L.48".

Larson, Orland M.F.
Musquodoboit Harbour, Nova Scotia

Born Shaunavon, Saskatchewan, 1931. Studied at the University of Wisconsin (B.Sc., and M.Sc.), Central School of Arts and Crafts, London, England, Columbia University, New York, the School for American Craftsmen, Rochester, N.Y., and Tyler School of Art, Philadelphia. He is presently Associate Professor (jewellery) at the Nova Scotia College of Art, Halifax. His work has been seen in exhibitions both in Canada and the United States.

110. Comb, sterling silver and bronze set with Nova Scotia agate. H.5¾". Winner of award.
111. Dinner ring, sterling silver set with agate and pearls, with sterling silver case. H. case 2".

Leslie, Bailey
119 Davenport Road
Toronto, 5, Ontario

Born Cobalt, Ontario. Graduated from the University of Toronto, receiving M.A. in 1928. Studied pottery at the Central Technical School, Toronto, and Alfred University, Alfred, New York. She has exhibited steadily over a number of years, and has won several awards. She is a member of the "Five Potters" in Toronto.

112. Branch bottle, porcelain, slab built with thrown neck. H.21¾".
113. Three porcelain bottles: (a) green crackle, H.5¼"; (b) green crystalline, H.4½"; (c) green crystalline, H.5".

Levine, Marilyn
4208 K. Castle Road
Regina, Saskatchewan

Born Medicine Hat, Alberta, 1935. Graduated from the University of Alberta (B.Sc., and M.Sc.), and is now sessional instructor in pottery at the University of Saskatchewan, Regina. Her work has been shown in Canadian and international exhibitions since 1966.

114. Three glazed boxes, porcelain. Diams.2½", 3¼", 3¼".
115. "Box sculpture no. 2", stained earthenware. H.15".

Levy, Tsipora
5741 Northmount
Montreal, 26, Quebec

Born Jerusalem, Israel, 1934. Came to Canada in 1962. Studied at Bezalel School of Art at the Hebrew University, Jerusalem, the Art Institute of Chicago, and the School of Applied Arts, University of Cincinnati. She has participated in exhibitions in Montreal, Toronto, and the United States.

116. Wall hanging, hooked. H.48", W.33". Winner of award.

Lewis, Marion
119 Davenport Road
Toronto, 5, Ontario

Born in Poland. Came to Canada as a child. Studied at the Central Technical School, Toronto. She is one of the "Five Potters" in Toronto, and has participated in exhibitions in Canada and abroad, winning awards.

117. Sculptural form, slab built stoneware, matt glaze with oxides. H.25".

Lindoe, Luke
P.O. Box 15
Medicine Hat, Alberta

Born Bashaw, Alberta, 1913. Graduated from the Alberta College of Art, and then studied at the Ontario College of Art. His work has been shown regularly in Canadian and international exhibitions, and he has won several major awards.

118. Vase, stoneware, white and orange glaze. H.13¾".

Liske, Neil
302 - 16A Street, N.W.
Calgary, Alberta

Born Goodfare, Alberta, 1936. Graduated from the University of Calgary, and is presently doing post graduate work there, majoring in ceramics and sculpture. He has participated in several exhibitions.

119. Vase, stoneware, with dry glaze and metal band. H.9¾".
120. Bottle, stoneware, mustard brown glaze with white. H.10¼".

Long, David
583 Markham Street
Toronto, 4, Ontario

Born Colchester, England, 1940. Came to Canada in 1963. Studied at the Colchester School of Art and London University. He has participated in several exhibitions since 1965, winning awards.

121. Teapot, cream and sugar, earthenware. H's.6½", 3½", 3½".
122. Two cups and saucers, earthenware. Diam. saucer 6", cup 4".

Lueck, Shirley
Box 766
Edson, Alberta

Born Lethbridge, Alberta, 1935. Studied in courses given by the Arts and Crafts Division, Recreation and Cultural Branch, Edmonton. Her work has been shown in several local exhibitions.

123. Vase, stoneware, brown and red tone slips. H.4½".

Markson, Mayta
119 Davenport Road
Toronto, 5, Ontario

Born Winnipeg, 1931. Studied at the School of Art, University of Manitoba, Central Technical School, Toronto, and Cranbrook Academy of Art, Bloomfield Hills, Michigan. She is one of the "Five Potters" in Toronto, and has exhibited extensively both nationally and internationally.

124. Vase, thrown stoneware, brush decoration, matt glaze. H.15¾".

Martin, Edith
Trois-Pistoles, Cté Rimouski
Québec

Born Les Escoumins, Québec, 1918. Learned weaving at Trois-Pistoles, has worked with *haute couture* designers, and woven chasubles for churches in Québec. She has executed a number of architectural commissions.

125. Wall hanging, overshot weave in wool. H.91", W.80".

Martin, Melanie
1460 South Sheridan Way
Port Credit, Ontario

Born Niagara Falls, Ontario, 1948. Presently a second year student at the Ontario Craft Foundation School of Design.

126. Pant suit, weaving and knotting, double weave. L. shirt, 37", pants 43". Winner of award.

Maxwell-Muir, R.
2090 Sperling Avenue
Burnaby, 2, British Columbia

Born Vancouver, 1934. Studied at Western Washington State College, Bellingham, Washington, and at the University of British Columbia. He has participated in few exhibitions, but has executed a number of special commissions.

127. Vase, stoneware, rust and tan ash glazes. H.7".

McGrath, Julie
34 Henry Street
Toronto, 2B, Ontario

Born Simcoe, Ontario, 1947. A second year student at the Ontario Craft Foundation School of Design.

128. Salt and pepper shakers, silver. H.2½".

McKinley, Donald Lloyd
1460 South Sheridan Way
Port Credit, Ontario

Born Bartlesville, Oklahoma, 1932. Came to Canada in 1967. Graduated from the State University of New York, College of Ceramics at Alfred, (B.F.A.), and also studied in Finland. In 1965 he obtained a master's degree in industrial design from Syracuse University. In 1967, he was appointed Director of the Ontario Craft Foundation School of Design. Since 1965, he has participated in a number of exhibitions, mainly in the United States.

129. Barstool, cardboard tube and plywood with loose cushion. H.31½".
130. Set of four chairs, cardboard tube with fabric sleeve. H. large 32", small 21".
131. Table and lamp, polyvinylchloride tubing and sheet plastic. H.64½". Winner of award.

McKinley, Ruth Gowdy
1460 South Sheridan Way
Port Credit, Ontario

Born Brooklyn, New York, 1931. Came to Canada in 1967. Graduated from the New York State College of Ceramics, Alfred University, Alfred, N.Y. (B.F.A. and M.F.A). Since 1953, she has exhibited widely in the United States, and in the past two years in Toronto. She is potter in residence at the Ontario Craft Foundation School of Design.

132. Tea pot, stoneware, incised with matt glaze, wood fired. H.6". Winner of award.
133. Double-lidded jar, porcelain, wood fired. H.6¼". Winner of special award.
134. Two stoneware jars, sprigged and stamped, wood fired. H's.8½".

Midanik, Dorothy
296 Russell Hill Road
Toronto, 7, Ontario

Born Bradford, Ontario, 1925. Studied at the Ontario College of Art and the Central Technical School, Toronto. She is one of the members of the "Five Potters" in Toronto, and has participated regularly in exhibitions both in Canada and abroad, winning awards.

135. Slab vase, stoneware, beige brown glaze with applied decoration. H.16½".

Mignosa, Santo
R.R. 2
Nelson, British Columbia

Born Syracuse, Italy, 1934. Came to Canada in 1957. Studied at the Institute of Fine Arts, Florence, and taught in Italy, before coming to Canada. Here he has taught at the University of British Columbia, and is now teaching at the Kootenay School of Art, Nelson, B.C. His work has been shown in Italy, in Canada, the United States, and international exhibitions, winning several awards.

136. Three cups, stoneware, slab and pinch, with brown, honey and greenish glazes. H.7¾", 7¾", 6".

Motter, F. D.
205 - 33rd Avenue, S.W.
Calgary, Alberta

Born Chicago, Illinois, 1913. Came to Canada in 1919. Graduated from the University of Missouri (B.F.A.); now an Instructor at the Alberta College of Art, and a member of the Senate of the University of Calgary. He has participated in various national exhibitions.

137. Wall hanging, wool and linen. H.65", W.44". Winner of award.

Muirhead, Elaine
801 - 105 Isabella Street
Toronto, 5, Ontario

Born Sudbury, Ontario, 1947. Presently in her fourth year at the Ontario College of Art.

138. Enclosed form, stoneware, slab built with ash glaze. H.4½"

Mullavey, Dean Maxwell
Box 214
North Hatley, Quebec

Born Concord, New Hampshire, 1927. Came to Canada in 1961. Studied at Syracuse University, Syracuse, New York (B.A.), and Tulane University, New Orleans, Louisiana (M.F.A.). He has taught extensively both in the United States and Canada, presently in North Hatley, Quebec. His work has been shown in numerous exhibitions in Canada and in the United States.

139. Bowl, stoneware, with incised decoration. Diam.17¼".

Mullinger, Carol Breen
4212 - 40th Avenue, S.W.
Calgary, 6, Alberta

Born Calgary, 1945. Graduated from the Alberta College of Art in 1967, and has participated in exhibitions in Canada.

140. Wall hanging, block print and crayon batik. H.69", W.55".

Namer, Rosalie
195 Lakeview Boulevard, North
Beaconsfield, Quebec

Born Montreal, 1925. Studied at l'Ecole de Beaux-Arts, and l'Institut des Arts Appliquées, Montreal. She is presently Head of the Ceramics Department at Macdonald College, McGill University. Her work has been shown in all major Canadian exhibitions, and she has won a number of awards.

141. Three plates, slab construction, stoneware reduction. Diams.8½", 8" and 7".
142. Pair of milk bottles. Stoneware reduction. H's.11¼", 10¾".

Ngan, Wayne
Hornby Island, British Columbia

Born Canton, China, 1938. Came to Canada in 1953. Studied at the Vancouver School of Art, graduating with honours in 1963, and taught there later. His work has been shown in exhibitions in British Columbia, and elsewhere in Canada.

143. Vase, stoneware, 3-D glaze with copper carbonate reduction. H.7".

Norman, William R.
R.R. 3
Mouth of Keswick, New Brunswick

Born London, Ontario, 1942. Studied at Central Technical School, Toronto, and is presently potter and ceramics instructor, Handicrafts Branch, Government of New Brunswick. He has shown work in several Canadian exhibitions since 1963.

144. Jar, stoneware, white, mauve and brown. H.10½".

Ott, Erwin
Corner Brook, Newfoundland

Born Oberammergau, Germany, 1944. Came to Canada in 1967. Studied at Staatliche Berufsschule für Holzbildhauerei, Oberammergau, and his work has been shown at Oberammergau and Munich. He is presently instructor in woodcarving at Corner Brook for the Craft Department of the Government of Newfoundland.

145. "Animals in the Woods", carved and painted poplar trunk. L.34½". Winner of award.

Owen, Fred
6 Dunn Road
Elliot Lake, Ontario

Born Jasper, Alberta, 1934. A graduate of the Fine Art and Craft Course at the University of Alberta. He is now on the staff of the Centre for Continuing Education at Elliott Lake. He has participated in national and international exhibitions, and has executed architectural commissions.

146. Vase, stoneware with black and white glaze. H.12¼".
147. Branch pot, stoneware, reduced. H.17½".

Palko, Helga M.
1292 Tompkins Street
Ottawa, 5, Ontario

Born Austria, 1928. Came to Canada in 1954. Received her master's degree from the Academy of Fine Arts in Vienna, and later studied at the California College of Arts and Crafts. She has participated in exhibitions both in Canada and abroad.

148. Small box, sterling silver, *cire perdue* technique, with black and white dice. H.box 2".

Perkins, A. Alan
29 Glen Davis Crescent
Toronto, 13, Ontario

Born Toronto, 1915. Studied at Danforth Technical School, Toronto, the Ontario College of Art, and Brookfield Craft Centre, Brookfield, Connecticut. He has exhibited regularly since 1962, winning awards, and has executed architectural commissions.

149. Chalice, metal and enamel with gold cloisonné. H.7¾".
150. Plaque, vitreous enamel on metal, anodized aluminum frame. 12" square.
151. Set of three plaques, black and white studies, vitreous enamel on metal, anodized aluminum frames. Each 12" square.

Phillips, Frank X.
1049 Vera Cruz Drive
Cooksville, Ontario

Born Calgary, 1921. Studied at the Institute of Technology and Art, Calgary, and at the School for American Craftsman, Rochester, New York. He is presently with George Brown College of Applied Arts and Technology as Jewellery Instructor.

152. Pendant with neckring, sterling silver set with smoky quartz. H. pendant 1½".

Poisson-van der Hilst, Christiane
197 Church Street
Toronto, 2, Ontario

Born Paris, France, 1941. Came to Canada in 1965. Studied at Ganeron and at Les Beaux Arts, Paris, and then worked in several textile design studios there. Since coming to Canada, she has worked as a freelance designer, and has participated in several exhibitions.

153. Printed fabric, silk screened graphic design. L.3 yds 4" W.48".
154. Hanging, hand-painted silk mounted in clear acrylic. H.55" W.36".

Reil, Judy
1015 Ogden Avenue
Port Credit, Ontario

Born New Liskeard, Ontario, 1946. Presently a student at the Ontario Craft Foundation School of Design.

155. Ring, sterling silver, *cire perdue* with cultured pearl.

Rest, Isolde
592 Markham Street
Toronto, 4, Ontario

Born Westphalia, Germany, 1929. Came to Canada 1956. Apprenticed in Hamm, Westphalia, and then worked in several potteries. Since 1964, she has been teaching in Metropolitan Toronto, and has shown her work in several exhibitions.

156. Vase, stoneware, wood ash glaze. H.12".

Rigby, Janice
345 Lakeshore Road, West
Port Credit, Ontario

Born St. Catharines, Ontario, 1948. A student at the Ontario Craft Foundation School of Design.

157. Rug, multi-coloured pile. L.57", W.37". Winner of award.

Roberts, Ann
35 Central Avenue
Waterloo, Ontario

Born Durban, South Africa, 1936. Came to Canada in 1960. Studied at the Frank Joubert Art Centre in Cape Town. She has participated in exhibitions in Canada since 1962.

158. Weedjar, stoneware, slab construction. H.21½".

Roy, Ron
2 Lesterwood Crescent
Scarborough, Ontario

Born Montreal, 1935. Studied at the Ontario College of Art. He has participated in a number of exhibitions, and has executed architectural commissions.

159. Branch bottle, stoneware, white matt glaze and brown clay. H.8½".
160. Bowl, stoneware, reduced, transparent glaze over slip. H.4¾", Diam.13½".

Rozynska, Wanda
Way's Mill, Quebec

Born Montreal, 1929. Studied pottery in New York, returning to Montreal in 1960. She has exhibited in Canada, the United States and Europe.

161. Vase, stoneware, reduced iron and ash glaze. H.9".

Sabiston, Carole
3099 Richmond Road
Victoria, British Columbia

Born London, England, 1940. Came to Canada as a child. Studied in Victoria, and at the University of British Columbia. She has taught art in Victoria and Vancouver, has executed many private commissions, and her work has been shown in exhibitions in Canada.

162. "Inscape", embroidery and fabric collage. H.17¾", W.17¾".
163. "Sea of Neutrality", fabric collage and embroidery. H.52", W.39".
164. "Northern Triptych", fabric collage and embroidery. Three framed panels, each H.30", W.19".

Schmid, Annemarie
920 - 39th Avenue, N.W.
Calgary, Alberta

Born Winnipeg, Manitoba. Studied at the University of Manitoba, the University of Munich and the Alberta College of Art, Calgary. She has participated in several exhibitions since 1966.

165. Box, stoneware, krylon and plastic. H.7½".

Sharp, Rosalie
36 Green Valley Road
Willowdale, Ontario

Born Toronto, 1936. In final year at the Ontario College of Art.

166. Yardage, silk screen on velvet. L.10'6", W.35".

Shaw, John H.
R.R. 6
Fredericton, New Brunswick

Born Toronto, 1944. Studied at the Central Technical School, Toronto, and is continuing his studies in Europe. He has exhibited widely across Canada.

167. Floor jar, stoneware, white glaze with applied decoration. H.21½".

Shingler, Wendy
227 St. Paul Street, West
Montreal, Quebec

Born Johannesburg, South Africa, 1938. Came to Canada in 1966. Studied fine arts at St. Martin's School of Art, London, England, and worked in design and interior design in England and South Africa for a number of years. In 1965, she studied metal arts at the University of Wisconsin. She has participated in exhibitions in the United States and Canada.

168. Ring, sterling silver with plexiglass.

Shumano, Chizuko
849 Liverpool Road
Bay Ridges, Ontario

Born British Columbia. Studied at the Vancouver School of Art, and Alfred University, Alfred, New York, and has taught extensively in Toronto. She has participated in exhibitions frequently both in Canada and abroad.

169. Vase, stoneware, wax resist with wood ash glaze. H.5½".

Stuart, Donald
102 Kingswood Road
Toronto, 13, Ontario

Born Toronto, 1944. Studied at the Ontario College of Art. His work was seen in exhibitions in 1967, and he has also executed architectural commissions.

170. Tapestry, wool, handspun and vegetable dyed. H.70", W.32".

Sures, Jack
c/o Art Department
University of Saskatchewan
Regina, Saskatchewan

Born in Manitoba, 1934. Studied at the University of Manitoba (B.F.A.) and Michigan State College (M.F.A.). He is presently Head, Pottery Department, University of Saskatechewan, Regina. He has exhibited extensively since 1965, and has won several major awards.

171. "Monolith 1", reduced stoneware, thrown and slab construction, H.43".

Toogood, Wendy
No. 4, 822 - 19th Street, N.W.
Calgary, Alberta

Born Bristol, England, 1947. Came to Canada in 1952. Studied at the Alberta College of Art, and is presently teaching at the Allied Art Centre, Calgary. She has participated in exhibitions in 1967 and 1968.

172. Embroidery, wool on cotton. H.38", W.28".

Trefelt, Hana
435A Spadina Avenue
Toronto, Ontario

Born Toronto, 1935. Graduated from the Ontario College of Art, and then continued her studies in Europe and Japan.

173. Wall hanging, hooked. H.44", W.32". Winner of award.

Tudin, Tony
594 Markham Street
Toronto, 4, Ontario

Born Johannesburg, South Africa, 1930. Came to Canada in 1953. Educated in South Africa, and studied Material Arts at the Ontario College of Art. He has participated in a number of exhibitions since 1967.

174. Wall unit, crocheted forms mounted and framed in plastic. H.10", W.8".

Tukums, Z.
6 Parkdale Court
Ottawa, 15, Ontario

Born Riga, Latvia, 1940. Came to Canada in 1948. Self-taught. She has participated in exhibitions in Canada, winning awards.

175. Ring, gold.
176. Ring, gold set with opal.

Van Alderwegen, Jane
6707 - 15th Avenue
Edmonton, Alberta

Born London, England, 1931. Came to Canada in 1958. Studied at the Central School of Arts and Crafts, London, England. Since then she has taught in England and in Canada, and is presently teaching at the University of Alberta.

177. Bowl, stoneware reduction, decorated inside. Diam.15¼".

Van Wyck, Elizabeth
66 Rowanwood Avenue
Toronto, Ontario

Born Toronto, 1946. Presently in her final year at the Ontario College of Art.

178. Wall hanging, tapestry and rug knots. H.66", W.35".

van Ypern, Willy
4410 W. 10th Avenue
Vancouver, British Columbia

Born Rotterdam, The Netherlands, 1925. Came to Canada in 1957. Served an apprenticeship in Rotterdam. He has shown his work in exhibitions in Canada since 1962.

179. Brooch, sterling silver and 14k gold. Diam.2".
180. Pendant and chain, sterling silver with pearls and turquoise. L. pendant 3", chain 13½".

Vaughan-Jones, Tommia
565 Duplex Avenue
Toronto, 12, Ontario

Born Jamestown, New York, 1918. Came to Canada in 1926. Studied at the Ontario College of Art, the School for American Craftsmen, Rochester, N.Y., and Instituto Allende, San Miguel de Allende, Mexico. Since 1957, her work has been exhibited regularly in Canada as well as in Mexico, and she has won a number of awards.

181. Ring. 18k gold set with topaz.

Vidal, Guy
R.R. 2
St-Pie-de-Bagot, Québec

Born St-Hyacinthe, Québec, 1938. Studied art at l'Institut des Arts Graphiques and l'Ecole des Beaux-Arts, Montréal, and the Universities of Bloomington and of Indiana. As a jeweller he is self-taught. His work has been shown in exhibitions in this country and in the United States.

182. Pendant, pewter, with chain. W.2½".

Vilsons, Velta
117 Collier Street
Toronto, 5, Ontario

Born Arlava, Latvia, 1919. Came to Canada in 1952. Wove as a hobby in Latvia, then worked in industry in Sweden. Coming to Canada, she wove for Karen Bulow in Montreal, and then established a studio in Toronto. She has participated in exhibitions in Canada, the United States and Europe, winning awards.

183. Screen, open and spaced wool with steel rods. H.82", W.52".
184. Wall hanging, with knotted pile. H.82", W.25".

Wallace, Don
Box 947, Postal Station F
Toronto, 5, Ontario

Born England. Studied at Hammersmith School of Art and the Royal College of Art, London, England, and at Cranbrook Academy, Bloomfield Hills, Michigan. Presently on the staff of the Ontario College of Art. He has participated in many exhibitions, winning awards, and has executed architectural commissions.

185. Slab bottle, stoneware, reduced glaze with cobalt. H.13¾".

Warpiuk, Robert M.
1615A Ward Street
Nelson, British Columbia

Born Nelson, British Columbia, 1949. Presently studying at the Kootenay School of Art, Nelson.

186. Pot, purple stoneware, H.7".

Webber, Edith
119 Beale Street
Woodstock, Ontario

Born Woodstock, 1919. Studied weaving in summer courses at the University of Tennessee, and at others given by the Ontario Department of Education.

187. Wall hanging, macramé. H.51½", W.5"

Williams, Beverley Anne
79 Glencairn Avenue
Toronto, 12, Ontario

Born Montreal, 1946. In final year at the Ontario College of Art.

188. Hanging candelabra, walnut. Diam.28".

Winter, Catherine
(and Armellin, Bruno)
1460 South Sheridan Way
Port Credit, Ontario

Born Toronto, 1949. Presently a first year student at the Ontario Craft Foundation School of Design where Mr. Armellin is an instructor.

189. "Asterisk", maple slab stool. H.18". Winner of award.

Graphic Design:
Burton Kramer & Associates, Toronto
Photography:
Arthur Williams, ROM Photography Dept.
Type Setting:
Howarth & Smith Monotype Limited
Offset Lithography:
Might Directories Limited

© The Royal Ontario Museum, 1969

LIBRARY

ROM